

# Billboard

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 17, 1999



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## BMG/Universal Pact Ups The Stakes In The Online Realm

**BY BRETT ATWOOD**  
LOS ANGELES—Now that  
BMG Entertainment and Uni-  
versal Music Group (UMG) have  
staked their claims in the Inter-  
net commerce and digital-down-

### NEWS ANALYSIS

load arena with the creation of  
their new joint venture, Get Mu-  
sic (*Billboard* *Update*, April 8),  
four of the five major music  
companies own or are partnered  
(*Continued on page 84*)

## Pricy SACD Aimed At 'Audiophile' Mkt.

**BY STEVE MCCLURE**  
TOKYO—Sony Corp.'s plans to  
launch its Super Audio CD (SACD)  
format in Japan this spring doesn't  
present a pending format war with  
DVD Audio, which is also due this  
year, say company executives and  
industry observers.

The launch—to take place May 21  
in Japan and this fall in other mar-  
kets, including the U.S.—was  
announced at an April 6 reception at  
the Ibis Note Tokyo jazz club (*Bill-  
board* *Update*, April 7).

Although SACD is not inherently  
compatible with DVD Audio, Sony  
management downplayed the notion  
of a format war by pledging its con-  
tinued commitment to the latter. Fur-  
thermore, Sony characterized SACD  
as a "pure audio" product and DVD  
Audio as a format driven by the home

(*Continued on page 85*)

## Touring Season Marked By Vet Acts, Biz Consolidation

### Slate Targets Boomers

**BY LARRY FLICK**  
NEW YORK—As the summer con-  
cert season approaches, U.S. pro-  
moters are preparing for a busy but  
safe, slate of venerable

superstar acts skewed  
toward older audiences.

Though the field will be  
peppered with angier  
road jaunts by teen  
phenoms 'N Sync, Brit-  
ney Spears, and the  
Backstreet Boys, as well  
as the debut of Nickel-  
odeon's kid-targeted  
festival, few recently  
broken acts are opening  
tours this season.

Rather, look for baby boomer  
favorites like Bruce Springsteen,  
George Strait, Patti LaBelle, Aera-  
(*Continued on page 85*)

### SFX Dominates Market

*This story was prepared by Ray  
Wadwell, a reporter for Amusee at  
Business.*

### Labels Assess Impact Of Euro Festivals

Woodstock '99  
Takes Shape  
Pages 85-86

NASHVILLE—The  
summer touring season  
in the U.S. this year is  
unlike any that has come  
before, and the reason is  
SFX.

By the time the season  
hits its stride, SFX  
Entertainment could  
have close to 20 tours  
under its banner, with a  
potential gross that could  
top \$100 million.

Never before has such an envi-  
ronment existed in the touring industry,  
where the various acquisitions of a  
single corporate parent—SFX has  
(*Continued on page 86*)

## Texas Rises On Mercury

**BY PAUL SEXTON  
AND CHUCK TAYLOR**

NEW YORK—Not so  
long ago, U.K. pop/soul  
band Texas was almost  
obliterated from the  
musical map.

But thanks to the  
success of its 1997  
album, "White On  
Black," which scored  
four top 10 hits in the  
U.K. and sold 3.6 mil-  
lion copies worldwide, according to  
Mercury, the group has become a

four-star as big and bold as, well,  
the state of Texas.



Sharleen Spiteri  
of Texas

Band manager Rab  
Armstrong puts its total  
worldwide career sales  
at 10 million albums.

With its fifth album,  
"Hush," set for world-  
wide release on Mer-  
cury May 10 and in the  
U.S. on Universal May  
18, the Glasgow-based  
band—comprising co-songwriter/  
(*Continued on page 86*)

## Sony, Warner Bow Their Joint U.K. Distrib. Biz

**BY TOM FERGUSON**

LONDON—The first stage of  
the two-tier launch of Sony and  
Warner's jointly owned U.K.  
distributor, the Entertainment  
Network (Ten), kicked off on  
schedule April 6, with repre-  
sentatives of both companies  
across Europe keenly watching



its progress.

The project, which links the  
distribution operations of two  
U.K. majors for the first time,  
was announced in March 1998,  
at which time Warner Music  
operations director Gwen  
Pearce was confirmed as man-  
aging director. Pearce reports to  
a board consisting of three  
senior executives apiece from  
(*Continued on page 87*)

## Labels Cool To New Microsoft Technology

**BY BRETT ATWOOD**

LOS ANGELES—Microsoft is hav-  
ing a difficult time convincing music  
labels to embrace its forthcoming MS  
Audio 4.0 technology. In fact, some  
record companies have banned their  
new-media executives from supply-  
ing Microsoft with content.

Additionally, sources say, no major  
labels have committed to the digital  
download technology, which prom-  
(*Continued on page 87*)

### GLOBAL MUSIC PULSE

France's Mr. Bizo Ascends  
U.K. Chart With 'Flat Beat'

See Page 63



## GANGSTA HARMONY

IN STORES APRIL 13TH

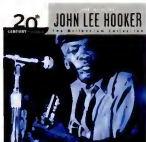
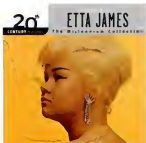
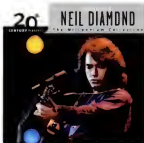
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**CLASSICAL**

★ ABA - THE OPERA ALBUM + ANDREA BOCELLI + PHILIPS

**CLASSICAL CROSSOVER**

★ VOICE OF AN ANGEL + CHARLOTTE CROSSBY + NAXOS CLASSICAL

**COUNTRY**

★ COATE ON COVER + SHANIA TWAIN + MERCURY

**HEATSEAKERS**

★ DEATH BEFORE DISCOVERY + BOOTLEG + RIVERSIDE

**JAZZ**

★ TRAVELING MILES + CASSANDRA WILSON + BLUE NOTE

**JAZZ / CONTEMPORARY**

★ BODY LANGUAGE + BOBBY JAMES + WARNER BROS.

**NEW AGE**

★ MANNHEIM STEAMROLLER MEETS THE MOUSE + MANNHEIM STEAMROLLER + AMERICAN GARGOYLES

**POP CATALOG**

★ METALLICA + METALLICA + WARNER

**R&B**

★ FANNIN + TLC + LANCE

**THE HOT 100**

★ NO SCRUBS + TLC + LANCE

**ADULT CONTEMPORARY**

★ ANGEL + SAUL MCKINLEY + WARNER BROS.

**TOP 40**

★ EVERY MORNING + SUGAR RAY + LAVA

**COUNTRY**

★ HOW FOREVER FEELS + KENNY CHESNEY + RCA

**DANCE / CLUB PLAY**

★ BART WANTS TO RIDE + HANI + GOODVIBES

**DANCE / MAXI-SINGLES SALES**

★ RESOLVE + CHIEF + WARNER BROS.

**HOT LATIN TRACKS**

★ SI TE PUEDEDA MENTIR + MARCO ANTONIO SOLIS + FLORENCIA

**R&B**

★ NO SCRUBS + TLC + LANCE

**RAP**

★ WHAT'S IT GONNA BE? + BUSTA RHYMES FEAT. JANET + JUNGLEBOY

**ROCK / MAINSTREAM ROCK TRACKS**

★ HEAVY + COLLECTIVE SOUL + ATLANTIC

**ROCK / MODERN ROCK TRACKS**

★ MY CRAW WORMS + LIT + RCA

**TOP 40 TRACKS**

★ EVERY MORNING + SUGAR RAY + LAVA

**TOP VIDEO SALES**

★ THE WATERBOY + TOUCHSTONE HOME VIDEO

**KID VIDEO**

★ MURRAY + WALT DISNEY HOME VIDEO

**RENTALS**

★ THERE'S SOMETHING ABOUT MARY + FOXVIDEO

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

**BLUES**

★ THE REAL GARY, GREATEST HITS VOLUME 2 STEVE EARL MUSIC/ANALOGUE

**CONTEMPORARY CHRISTIAN**

★ THE NU NAJON PROJECT + KIRK FRANKLIN + GOSPEL CENTRIC + INTERSCOPE

**GOSPEL**

★ THE NU NAJON PROJECT + KIRK FRANKLIN + GOSPEL CENTRIC + INTERSCOPE

**KID AUDIO**

★ MANNHEIM STEAMROLLER MEETS THE MOUSE + MANNHEIM STEAMROLLER + AMERICAN GARGOYLES

**THE BILLBOARD LATIN 50**

★ VULVE + RICKY MARTIN + SONY DISCOS

**MUSIC VIDEO**

★ FAMILY VALUES TOUR '95 + VARIOUS ARTISTS + ETC MUSIC VIDEO

**REGGAE**

★ LABOUR OF LOVE II + URBAN + WIGAN

**WORLD MUSIC**

★ SOCHNO + ANDREA BOCELLI + POLYGRAM

**TOP OF THE NEWS**

**6 John Kador's new *Impairt*.** Portrait Records, prepares for its first release from Great White.

**ARTISTS & MUSIC**

**8 Executive Turnables:** Deborah Norville is promoted to senior VP of international marketing of Sony Classical in London.

**10 Devlin Records:** helps new band This Way follow its unique path to success.

**10 The Beat:** Music Bridges Cuba 99 gives American and English musicians and songwriters a rare opportunity to interact with their Cuban counterparts.

**12 Boxscore:** The Red Gears gross \$5 million at the Stadium Australia in Sydney.

**13 Continental Drift:** Paul Marantz displays pop chart potential on his self-made disc "Life."

**14 Popular Upliftings:** Big Dog Zero's current single, "His Meadows," claims to follow in the tradition of hit power ballads.

**DISCOTECH**



**DEE DEES: P. 12**

**15 Reviews & Previews:** Jeff Black's "A Long Way to Go" could go far at triple-A radio.

**16 R&B:** *Blaque*, on Atlanta-based female trio, hopes to duplicate the success of TLC.

**19 The Rhythm Section:** Sporty Thieva answer TLC's "No Scrubs" with a few requests of their own.

**REVIEWS & PREVIEWS**



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**23 Deuce Train:** DJ Paul Oakenfold celebrates the success story of "Trancecator."

**25 Country:** Sister act Sheddary makes its debut with "The Whole Shebang."

**30 Latin Notes:** *Issa* Entertainment emerges as one of the leading Latin American management companies.

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**57 Pro Audio:** Sony Music Studios accommodates a wide variety of needs, from rehearsal space to video shoots.

**59 Jazz/Blue Notes:** *Guitarists* Pat Metheny and Jim Hall bow their self-titled label album.

**INTERNATIONAL**

**60 The Music Info Disc:** will contain a complete directory of all recordings available in Germany.

**62 Hits of the World:** The Cranberries debut at the top of Spain's singles chart.

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**MERCHANTS & MARKETING**

**65 Universal Music and Video Distribution:** is the leader in first-

quarter album market share.

**65 Buying Trends:** Recent surveys suggest that jazz buyers may be declining, but online sales may help the genre.

**68 Retail Track:** The MCA is taking steps to revitalize its business.

**69 Declarations of Independent:** The Asen, for Independent Music names Chris Blackwell and Charles Brown as inductees into the 1999 Independent Music Hall of Fame.

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**72 Home Video:** Studios begin to use the Web to help market sell-through titles.

**73 Shelf Talk:** A new DVD-ROM magazine features converging entertainment technologies.

**74 Child's Play:** Golden Books Family Entertainment presents a video version of "Pat the Bunny."

**PROGRAMMING**

**79 R&B and Spanish radio:** formats are gaining in advertising dollars, but AC and sports/rock continue to dominate in sales strength.

**81 The Modern Age:** Daniel Johns from Silverchair wants his Aussie brethren to be politically

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**97 This Week's Billboard Online:**

**75 Classified**

**98 Market Watch**

**98 Chart Beat:** Ricky Martin's "Livin' On a Prayer" is headed for the top 10 of The Billboard Hot 100.

**98 Homefront:** Billboard names Jack Egulker, chairman/CEO/president of Musicland, its Video Person of the Year.

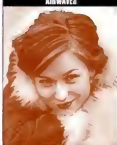
PAUL OAKFOLD: P. 23

inspired by "Anthem For The Year 2000."

**82 Airwaves:** Jewel's latest single, "Down So Long," keeps itself up on radio playlists.

**83 Music Video:** BET announces the launch of "BET Live from L.A.," a variety show aimed at an R&B audience.

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**FEATURES**

**780 Update/Good Works:** KROQ Los Angeles and City of Hope unite to sponsor a series of concerts to benefit the Molly Blank Pediatric Clinic.

**91 Hot 100 Singles Spotlight:** TLC continues its chart-chopping, record-breaking reign on the singles charts.

**96 Between the Bullets:** Britney Spears is among the acts benefiting in sales from Easter weekend.

**97 This Week's Billboard Online:**

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**BUSINESS FORUM**

**For Entertainers, Incorporation Has Its Benefits**

BY ROBERT HALFON, CPA

The complexities of current tax laws have forced many individuals in the entertainment industry who enjoyed the relative simplicity of the 1969 form to ask themselves a question that Hamlet might have uttered: *To inc. or not to inc.?* The issue of whether to incorporate is as much a fiscal matter as a legal one.

In the past, employees treated most actors, musicians, singers, and models—and many photographers and salespeople—as independent contractors and issued a form 1099 at year's end. This enabled these individuals to simply deduct all business expenses on their tax returns. However, a general and ongoing IRS crackdown to more rigidly define independent-contractor status has most entertainers today being engaged as

employees.

But, unlike employees in other professions, entertainers often have a large number of business expenses for which they are not reimbursed. These include

**"Entertainers often have a large number of business expenses for which they are not reimbursed"**

Robert Halfon is a partner with David Berdon & Co. LLP, a New York-based accounting and consulting firm for the entertainment industry.

union dues; travel costs to and from auditions and out-of-town performances; acting, singing, or dance classes; and role research—not to mention the fees paid

to managers and agents.

As a result, entertainers can end up paying considerably more personal income taxes than highly compensated employees while having less to show for their efforts. In fact, there are three tax factors that work against the entertainer—or any individual—with substantial wages and business expenses:

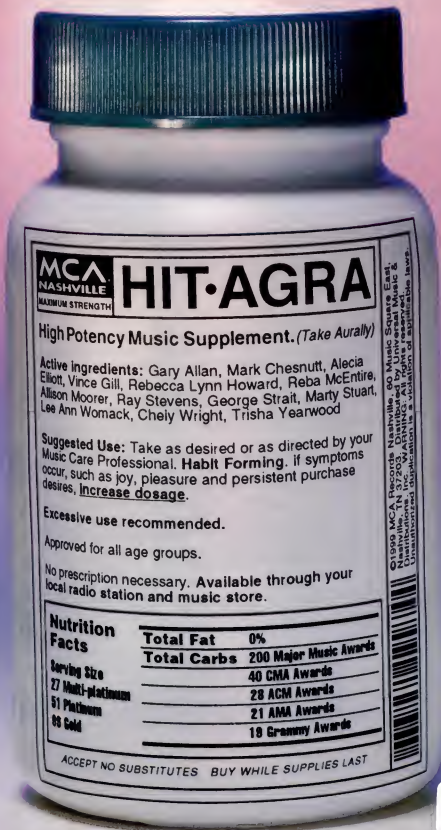
- Any deducted business expense must be reduced by 2% of adjusted gross income;
- Itemized deductions, including business expenses, are reduced as income increases;
- Business expenses can trigger or increase the alternative minimum tax.

There is one way to possibly avoid these

(Continued on page 27)

Submissions appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.





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	28 ACM Awards
	21 AMA Awards
	18 Grammy Awards

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# Joint CD Campaign Set

**BY SETH GOLDSTEIN**  
**AND EILEEN FITZPATRICK**  
**NEW YORK**—DVD, which has received plenty of attention at U.S. retail recently, will be getting even better in the months ahead, thanks to a major industry initiative this spring. Further out on the fall release of "Titanic," which should drive player sales when it docks.

Trade sources predict that the result could be an installed U.S. base of 4 million machines by year's end, more than three times the 1.1 million-1.3 million in homes in 1998. Things get even by April 30 when, in a move participants call "unprecedented," three studios and a Hollywood independent and four hardware manufacturers launch a two-month, \$10 million joint promotion. The campaign is a grown-up version of a successful but much smaller effort launched in fourth-quarter 1998. "The goal of the program is to provide a national umbrella for all retailers," says Mark Horak, marketing VP for Warner Home Video, which was instrumental in organizing the alliance.

Warner, Columbia TriStar, New Line Home Video, and Artisan Entertainment are contributing a total of five titles—"Lethal Weapon 4," "The Devil's Advocate," "Lost In Space," "Matilda," and "Rambo: First Blood Part II"—available free to consumers who mail in a coupon indicating they've purchased one of 35 DVD player models. The offer is good through June 30.

Horak would not say whether Disney, Fox, Universal, Paramount, or MGM have been invited to participate, but he held out hope that they "could join in the next promotion."

The hardware configuration won't change much. Panasonic, Philips, Sony, and Toshiba already account for 80% of machine sales, according to Toshiba America Consumer Products Steve Nickerson. He says that this promotion is "to keep the momentum

going," elevating early sales to the level of the holiday season. "You can't rely on everything being done in the fourth quarter."

Nickerson notes first-quarter volume was up 250% compared with the same period in 1998 and could have been higher except for spot shortages. "The most conservative estimates" would place sales for 1999 have been jacked up to 2 million players, he adds.

(Continued on page 9)



**In The Family.** Top-selling Japanese artist Misa recently accepted a plaque from BMG executives signifying sales of 2.5 million units of her debut album, "Mother, Father, Sister, Brother." Shown, from left, are Kenya Yamamoto, deputy managing director of Arista Japan; Ratt Gassner, president/CEO of BMG Entertainment International; Michael Smieles, senior VP of BMG/Columbia East Asia Pacific; Misa; Hiroto Tanigawa, artist manager; Strauss Zelnick, president/CEO of BMG Entertainment; Jack Matsumura, managing director of Arista Japan; and Hidehiko Tashiro, president of BMG Japan.

## Rosa Parks Sues OutKast

**BY ALYIA KING**

Civil rights leader Rosa Parks has filed a lawsuit against LaFace/Arista act OutKast for unauthorized use of Parks' name on the song "Rosa Parks." The song is from the duo's third album, "Aquemini."

The complaint was filed April 5 in the Wayne County Circuit Court in Michigan. Also named as defendants in the lawsuit are LaFace Records, Arista Records, BMG Entertainment, and LaFace co-presidents Kenny Edmonds and Antonio Reid.

OutKast is represented by Conrad L. Mallett Jr. of the Detroit firm Miller, Canfield, Paddock and Stone. Mallett was unavailable for comment at press time.

The filing says, "During 1998, [the defendants] caused the worldwide release of a multimedia product, 'Aquemini'... with lyrics referencing [the plaintiff] and advertising plaintiff's name, 'Rosa Parks,' prominently displayed and labeled on defendants' CD packages... without Parks' consent."

Parks' Detroit-based attorney,

# Kalodner Bows Classic Rock Label

**Great White, Benatar Among Acts On Columbia-Distributed Portrait**

**BY MELINDA NEWMAN**

**LOS ANGELES**—A Great White album will be the first release from A&R veteran John Kalodner's new Columbia-distributed rock imprint, Portrait Records. The group's album will come out in late spring/early summer.

The label's roster also includes Pat Benatar, Ratt, Cinderella, and Damn Yankees. Kalodner adds that he expects to sign new rock bands as well [Billboard/Bulletin, April 7].

While some in the industry may question the wisdom of building a label around veteran rock acts, Kalodner says, "I believe in these

bands; I believe in their music. So here, I want to make music with them. It's that simple." Kalodner has never worked with any of the bands previously.

Portrait's roster consists of acts that recorded platinum-plus albums; Kalodner says that a decade has passed since some of them have had a hit. Portrait is mining a territory that for years has been dominated by BMG-distributed, Raleigh, N.C.-based CMC International. CMC has released records for such veteran '70s and '80s headbangers as Judas Priest, Dokken, and Iron Maiden.

Kalodner says Portrait will differ from CMC in that "these records are going to get airplay; they won't come out if they can't. I hope radio will be the table."

While some CMC acts have received airplay on metal stations and specialty shows, their acts have not had mainstream radio hits.

Kalodner, who remains senior VP of A&R at Columbia, will oversee the A&R efforts of Portrait, but will not hold a title at the label. Portrait is in negotiations with Work Group promo executive Pam Edwards to head the label, although no deal has been final-

ized. Columbia staffers will work the projects, says Kalodner, while Edwards will be in charge of staffing Portrait as needed.

"I don't want to run the label," says Kalodner. "The only thing that matters to me is the music on the records." Columbia president (and chairman) Don Ienner and (Sony Music Entertainment executive VP) Michelle Anthony have been really big supporters of the whole idea and have allowed me to concentrate on the music."

Kalodner says he picked the Portrait name because of its long heritage as Sony's (now CBS) imprint, among other reasons. "I want to spend my time on the records and not on the way the name should be."

"It was the name that stood for quality music that Sony already had as a label," he says. "I wanted to spend my time on the records and not on the way the name should be."

Kalodner joined Columbia as senior VP of A&R in 1994, after a long career at RCA Records. He was instrumental in working with such acts as Aerosmith and Whitesnake. His label career began as a publicist at Atlantic Records in 1974.



KALODNER

## RAA Piracy Picture Mixed

**BY BILL HOLLAND**

**WASHINGTON, D.C.**—Cassette piracy in the U.S. is down for the fifth straight year, but CD, CD-R, and Internet piracy is on the rise. So state the 1998 year-end anti-piracy statistics released April 6 by the Recording Industry Assn. of America (RIAA) [Billboard/Bulletin, April 7].

The trade group is responding to the new digital challenge with triple-threat education programs, enforcement, and warning letters sent to university-related addresses dropped from 60% to 40% of the total.

For example, to inform or remind the many college-campus music downloaders that unauthorized use of copyrighted music via the Internet is against the law, the RIAA began last year what it calls its Soundbitten Campaign, a full-scale alert/campaign rights campaign involving more than 200 college campuses.

As a result, the number of educational or university-related letters sent to university-related addresses dropped from 60% to 40% of the total.

The RIAA has also sent out thousands of warning and cease-and-desist orders to owners of music libraries and initiated or already settled five important lawsuits against online music-site pirates last year.

The RIAA also worked throughout the year providing CD plants with educational and instructional tools to spot bogus orders from pirates. The program snagged orders from customers planning to distribute and sell unauthorized music, as well as more than 100,000 illegal CDs already manufactured, many destined for international markets.

The anti-piracy unit at the RIAA also helped with the passage of a Cal-

ifornia Optical Disc Identifier bill at the beginning of the year, which will help curtail piracy.

While cassette piracy continued to drop—with seizures of counterfeit and pirated cassettes dropping from 111,719 to 859,426—CD piracy at flea markets and street corners is booming.

The RIAA began reporting statistics on counterfeit, pirate, and bootleg CD-R seizures last year. The number skyrocketed from 449 in 1997 to 108,971 in 1998, piracy fueled by an influx of "inexpensive CD-R hardware and blank discs," says

Frank Creighton, RIAA senior VP and director of anti-piracy.

The midyear RIAA anti-piracy report says that CD-R piracy was on the rise (Billboard, Sept. 5, 1998).

Creighton says the RIAA will apply "the successful investigative tactics and enforcement tools used to combat cassette piracy" to the new problem. He points out that one reason for the relatively low seizure rate is the new "burn-on-demand" nature of manufacturing bogus material.

Arrests and indictments by local authorities for pirated and bootleg product were up from 211 in '97 to 324 last year. Guilty pleas and convictions were also up, from 150 to 204, as were piracy-related civil judgments and settlements, from six to 10.

In related news, the RIAA also announced it had obtained a \$2.25 (Continued on page 8)

## Meridian Sues BMG Video For \$175 Million

**BY SETH GOLDSTEIN**

**NEW YORK**—Meridian Films, producer of the hit comedy series "The Firm," is suing distributor BMG Video for \$175 million.

The lawsuit, filed in New York State Supreme Court last year now being amended, accuses BMG of preventing Meridian from licensing titles other than "The Firm" to various distributors, including PolyGram Video, Hearst Magazines, and Time-Life Video. In each instance, Meridian claims, BMG said the proposal violated its contract, threatened to sue, and upended negotiations. As a result, no deals

(Continued on page 9)

# KENNY ROGERS

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**ALBUM RELEASE DATE: MAY 11, 1999**  
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"After one spin on Y-107, 'The Greatest' was our top requested song of the week. With Kenny's instantly recognizable voice telling the story, this song is destined to be a springtime classic."

*Darrin Smith, PD, WYNY/New York*

*"To quote Harry Carey: 'Holy Cow...it's a hit!'" John Anthony, PD, WGNE/Daytona*

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# Argentine Industry Bows Awards Show

BY JEFF CLARK-MEADS

LIONEL—The Argentine record industry is mounting its first awards show Wednesday (14). With its national TV and radio coverage, the organizers hope it will boost homegrown talent—first in Argentina and later, internationally.

The awards show is to be held at the Coliseo Theater in Buenos Aires and is titled the Premios Gardel A La Musica. The event is being run by labels' body CAPIF and, according to executive director Roberto Play, is named in honor of tango singer Carlos Gardel. Following his death in a plane crash in 1935, Play says, Gardel has become "a representative figure for all Argentines and could even be considered a symbol of nationality." Play adds that the concept of an awards show has been under discussion for more than 20 years, but that it was only in March of last year that CAPIF finally made a commitment to proceed. The awards are in 18 categories voted on by a panel of 500 industry executive and journalists. Play notes that the industry representatives go beyond labels to include retailers, publishers, promoters, and recording studios. The lifetime achievement award will be chosen by a 12-person jury of government representatives and senior figures in the music and cultural sectors.

*'This show is to put some energy into the local market'*

The event is being televised within Argentina, and Play says he understands that the TV show may later be sold to other Latin countries. In future years, he hopes, it will be seen further afield.

"Our primary thinking in organizing this awards show was to put some energy into the local market and to use it as a tool to develop Argentine talent," he says. "A second step, once the event has grown enough, is to use it as an international springboard."

# 'Oliver!'s Lionel Bart Dies

BY IRV LIGHTMAN

NEW YORK—Before the Beatles launched the British rock invasion in 1964, a musical adaptation of Charles Dickens' "Oliver Twist" by Lionel Bart was among the early-'60s arrivals from England to challenge the supremacy of the Broadway musical.

"Oliver!" is the only big theatrical success that Bart, who died April 3 in London of cancer at the age of 68, has on both sides of the Atlantic. But the fact that it is a current smash in revival in London, with a Broadway version planned, is testimony to its lasting quality.

The score for the show, for which

Bart also wrote the libretto, is ranked as one of the most consistently melodic of all time, despite critical reservations concerning Bart's adaptation of Dickens' work. Its songs include "As Long As He Needs Me," "Consider Yourself," "Who Will Buy?" "Where Is Love," and "I'd Do Anything."

Another song, "Boy For Sale," had particular resonance for American audiences of the '60s, who were confronting issues of racial injustice that lingered 100 years after the end of slavery in the U.S.

"Oliver!" opened in 1960 in London and ran for 2,618 performances. (Continued on page 8)



BART

RECORD COMPANIES. Deborah MacCallum is promoted to senior VP of international marketing at Sony Classical in London, and Richard S. Katz is promoted to VP of business affairs at Sony Classical in New York. They were, respectively, VP of international marketing and senior director of business affairs.

Sony Music Entertainment in New York names Alyse Lasko counsel. She was counsel, law and business affairs, at Nickelodeon.

Restless Records in Hollywood names Jeffrey Grabow VP of sales. He was VP of sales at Bed At Rhino Records in Los Angeles appoints Pamela Michaels senior product manager, Kid Rhino, and promotes John Sperling to manager of training and support services, Rhino. They were, respectively, senior marketing manager at Co-



MACCALLUM



KATZ



LASKO



MICHAELS

lumbia TriStar Home Video and PC analyst. K-tel in Minneapolis promotes Mike Gleason to VP of sales and names Catherine Corsaro West Coast regional sales manager, Los Angeles; Gaspar Millazo mid-Central region sales manager, Detroit; Wendy Super sales representative, Richmond, Va.; Bobbi Lee sales representative, San Francisco; and Suzanne Flager sales representative, Los Angeles. They were, respectively, national

sales director, sales representative at EMI Music Distribution, local sales rep at PolyGram Group Distribution, sales representative at WEA, sales representative at EMI Music Distribution, and sales representative at PolyGram Group Distribution.

PUBLISHERS. Laura Becker is promoted to creative director at Famous Music in Los Angeles. She was assistant to the president.



GRABOW



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RELATED FIRMS. Theodore Chung is promoted to VP of the Pullman Group in New York. He was senior associate.

Bob Kraines is appointed director of programming and production at the Programming Group in New York. He was marketing director/rock editor at Album Network.

AEI Music in Seattle names Chazz Ulmer creative director of music, USA. He was production writer at Nic Rodgers Productions. Jeff McKlusky & Associates

names Elizabeth Wendel director of film, TV, advertising, and advertising. She was music supervisor for Peter Altman.

Trisha McClanahan is promoted to VP of marketing at Starburst Entertainment in Nashville. She was a director of concert promotions.

Adam Wacht is named concert division talent buyer at Metropolitan Entertainment Group in New York. He was an agent at International Creative Management.

# German Promoter Leaves Jail

BY WOLFGANG SPAHR

HAMBURG—Concert promoter Marcel Avram was released from prison April 6 after serving one year of a 3½-year sentence for tax evasion.

Avram, founder of Munich-based Mama Concerts & Rau, had spent a total of two years in jail, including 12 months awaiting trial. Mario M. Mendrzyk, managing director of Mama Concerts, says, "I cannot tell how relieved and happy we all are that Marcel could finally leave this trauma behind him."

Mendrzyk adds that he feels the company remains on a firm footing despite Avram's incarceration. "With Marcel's motivation running on a very high level and with a number of confirmed superstar shows throughout the early summer, such as Bruce Springsteen & the E Street Band and Michael Jackson & Friends, I am sure that Mama will continue to be at the forefront of our business here."

Avram was sentenced Dec. 22, 1997 (Billboard, Jan. 12, 1998), over nonpayment of taxes due on artists' performances after a retroactive assessment by the tax authorities. During his imprisonment, international stars such as Jackson, Joe Cocke, and Siegfried and Roy, along with their respective management, expressed their solidarity with him. In 1995, Avram was named international promoter of the year in the U.S.

Avram's freedom does, however, leave one German concert promoter still in prison. In an unrelated case, Matthias Hoffmann was sentenced to imprisonment of just over 5½ years in December 1998 for tax offenses (Billboard, Jan. 9). This case is now subject to appeal.

# Uni Sweden Emerges Holmfred To Keep Most Of His Staff

BY KAI R. LOFTHUS

STOCKHOLM—The merger of the local affiliates of Universal and PolyGram here, headed by the former Universal's Scandinavian chief, Gert Holmfred, is nearing completion.

Unlike other major European territories, the pre-merger Universal has a whip hand, and Billboard understands that Holmfred will retain the majority of the staff he appointed before Seagram acquired PolyGram in December 1998.

About 25 staffers are believed to have departed since the end of last year, to leave a combined head count of around 50. Universal would not comment on the moves; Holmfred did not return calls. An official announcement is expected on Thursday (15).

Sources confirm that Universal Music Sweden (UMS) will be divided into six main divisions: business affairs, sales, finance, local A&R, commercial, and marketing/promotion (Billboard/Budget, April 2).

Universal is expected to renew the joint venture with PolyGram had with Olof Hansson's Stockholm Records. PolyGram had the majority stake, with managing director Hansson and

others holding the rest of the equity.

Universal is understood to hold Hansson's A&R skills in high regard. Among Stockholm's current acts are Blues, E-Type, Earthbound, Fjäd, Lok, and Van. Stockholm is expected to be fully incorporated into the UMS setup; the label will be housed with UMS. Switchboard operators are already announcing both companies.

Notable among the post-merger appointments is the former head of PolyGram's local publishing company Swedish Music, Ingemar Bergman, as local A&R director. Bergman had been widely expected to leave the organization and is understood to have had exploratory talks with another major in the region, with a view to setting up his own label.

Under his supervision, Swedish Music signed several successful songwriters, including Mats Ronander, Mikael Rickfors, Ole Ljungström, Christer Sandell, and Johan Kinde. His company also represented Polar Music, and he helped put together the "Abba Gold" album.

The managing director of MCA Music Publishing Scandinavia, Mar-

(Continued on page 9)

# Rock Pioneer Jesse Stone Dies

BY PARRY GETTELMAN

ORLANDO, Fla.—Jesse Stone was one of the master architects of rock 'n' roll, laying the foundation for the genre through his work as a writer and arranger of such early hits as Big Joe Turner's "Shake, Rattle, and Roll," the Drifters' "Money Honey," Ray Charles' "I Should Have Been Me," and the Clovers' "Your Cash Ain't Nothin' But Trash."

Stone, who died April 1 in Altamonte Springs, Fla., at the age of 97, was a part of Atlantic Records from its earliest days and helped bring it to prominence.

The label's first releases in the late '40s were jazz records, but Stone re-

alized the importance of rhythm to the young pop audience of the day. The lively beats and prominent basslines in his arrangements for R&B artists helped them cross over to a larger audience, and rock 'n' roll artists such as Bill Haley and Elvis Presley seized upon Stone's songs and sound.

Producer Jerry Wexler, who worked with Stone at Atlantic, says that Stone understood that R&B was "good-time music" and that danceability was essential.

He recalls that Stone used to show the rhythm section just what to play to "establish the groove he wanted."

"The rhythm had to be compelling." (Continued on page 9)



STONE

## EXECUTIVE TURNTABLE



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lumbia TriStar Home Video and PC analyst. K-tel in Minneapolis promotes Mike Gleason to VP of sales and names Catherine Corsaro West Coast regional sales manager, Los Angeles; Gaspar Millazo mid-Central region sales manager, Detroit; Wendy Super sales representative, Richmond, Va.; Bobbi Lee sales representative, San Francisco; and Suzanne Flager sales representative, Los Angeles. They were, respectively, national

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# Artists & Music

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## Rap Elements Lift Crossover Acts

### Top Dog Lava's Kid Rock At Home On Rock Stations

NEW YORK—The rise of the rock-meets-rap phenomenon has led to growing attention for Kid Rock, whose "Devil Without A Cause"



KID ROCK

album (Top Dog/Lava/Atlantic) has broken into the upper half of The Billboard 200 after constant touring, growing radio support, and MTV exposure.

(Continued on page 97)

### Disney Special Helps Boost Arista's Five

BY CARLA HAY  
NEW YORK—The current popularity of boy bands can be a double-edged sword. On the one hand, teen-oriented male vocal groups, such as the Backstreet Boys and 'N Syne, can experience multi-platinum success. On the other hand, the public may be confused when similar groups crowd the marketplace in their quest for the boy-band throne.

Such was the challenge facing Arista Records, the U.S. label for the British boy group Five, whose self-titled debut album was released here in July 1998. After spending months on the Heat-seekers chart, "Five" achieved Heat-seekers Impact status in the April 10 issue, when it kept from No. 127 to No. 56 on The Billboard 200. This issue, the album shoots up to No. 27. Industry



observers are crediting the recent surge in sales to Five's appearance on a Disney Channel "In Concert" special that began airing in March.

Five member Rich Neville says he is used to Five being compared to the



FIVE

Backstreet Boys and 'N Syne. He notes, "As performers, there are similarities in that we all do dance routines. But there haven't been a lot of boy groups from England, so we've

(Continued on page 97)

## Curb Has Bright Forecast For McGraw's 'Sun' Set

BY DEBORAH EVANS PRICE  
NASHVILLE—Having won the Country Music Assn.'s album of the year award for his last project, "Everywhere," settled into marriage with Faith Hill, and become the father of two daughters, Tim McGraw has appropriately named his May 4 Curb release "A Place In The Sun."

Advance word at radio and retail underscores the bright forecast for the artist.

Says Curb chairman Mike Curb of McGraw's fourth release, "Virtually every song is a potential single."

"Everywhere" spawned four No. 1 and two No. 2 singles on Hot Country Singles & Tracks, including the chart-toppers "It's Your Love," "Where The Green Grass Grows," "Just To See You Smile," and the title cut.

The new album's initial single "Please Remember Me" is No. 9 on this issue's Hot Country Singles & Tracks, and the commercial single debuted at No. 1 on the singles sales chart, with SoundScan reporting more than 25,000 copies sold in the first week.

"I think Tim McGraw's fans have been waiting for some new music," says Debbie Abbott, senior buyer at the Best Buy chain. "I've heard quite a bit of the music [on the album], and I think it's going to be great. There are a lot of singles on it. . . I think it's going to be a steady seller for a while like the last one."

Is McGraw at all nervous about repeating the last album's success? "No—I probably should be," he

says. "But I just want to keep getting better and evolve as an artist."

Though McGraw's debut album flourished, his 1994 sophomore release, "Not A Moment Too Soon," hit No. 1 on Top Country Albums, as did its successors, "All I Want" and "Everywhere."

McGraw, who has built a solid career by carefully choosing his material, has a reputation for keen song sense.

Brad Holliday, Curb's director of marketing, says the label plans to promote the release by creating multiple impressions. "We're doing national campaigns on TV, radio, and print," he says. "We're also going to do a worldwide-premiere radio show that will air May 8."

Holliday notes that the label premiered the clip for "Please Remember Me" on the Internet before it debuted on CMT and TV. "We found that was a great way to generate some advance publicity for the album," he says. "We had thousands of fans come on and watch."

Retail promotions are planned with Circuit City, Target, Museland, Kmart, and other chains, he adds. Also on tap: ads in college newspapers and audio and video promotions in more than 10,000 theaters in May, tied to "Star Wars: The Phantom Menace."

Roadwork will also play a part. Booked by Creative Artists Agency and managed by Scott Siman and Mark Hart of grin management, McGraw has been performing on George Strait's stadium tour.

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## Edel Plans Global Launch For Sweden's Jade.Ell

BY ANDERS LUNDAQUIST  
STOCKHOLM—As Swedish singer Jade.Ell launches her career with the edel album "Promises And Prayers," the set also marks the international production debut of another Swedish musical mastermind.

Jörgen Elofsson is playing an increasingly important role in promoting new talent from Sweden. He has written songs for Britney Spears, Meja, Boyzone, and Jennifer Brown. With this, his production debut, he could be set to take his place alongside Max Martin, whose contribution to the music of the Backstreet Boys, 'N Syne, and Spears is already known.

"Promises And Prayers" is also

scheduled for release through edel in the U.K., Germany, and the Netherlands at an unscheduled date later this year; a U.S. launch on Edel



JADE ELL

America is set for summer. Jade.Ell's debut single, "Got To Let You Go," will be released April 19 in the

Netherlands and the U.K. and in mid-May in Germany.

Her album, released Feb. 10 in Sweden, has received mixed reviews, both in the Swedish and international radio and press. Denmark's national top 40 station, P3, has nominated her for the artist of the year in its annual recognition of accomplishments in music, while Sweden's national top 40 station, P3, has chosen to play her single only at night.

"It seems like either you love it or you don't get it," says Elofsson. "The first single, which was originally a demo recording, has received rave reviews, as well as being slain. Some say the whole album lacks hooks; other

(Continued on page 96)

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# This Way Blazes Its Own Direction

## Reprise Using Road Work, Samplers To Build Following

BY CARRIE BELL

LOS ANGELES—Like Frank Sinatra, New York's This Way Plans to do things its way when Reprise releases its self-titled debut May 18.

"We weren't interested in other people's model of success. We weren't interested in hype or rushing things," says vocalist/guitarist Brandon Wilde, who hopped up in a Yonkers, N.Y., basement with guitarist Chris Foley, drummer Amir LaDue, and bassist Len Monchello for months to hone their chops after several labels showed interest. "We are a quiet thing happening, and Reprise was willing to wait for us to be ready. This way we could slowly work through the process of becoming a band people can take seriously and let the music be our guide. The most important thing to us was to make a record all of us believed in, with great songs."

When the group was ready to record, it found a teacher in Reprise senior VP of A&R David Kahne, who produced the album. "David is our fearless leader. He took our raw



THIS WAY

music, helped arrange it, and added some extra special pop," says Wilde.

Kahne, who recently worked on projects by Orgy and Videodrone, took the job because he saw the group's potential. "I liked the songs a lot, and I loved Brandon's voice. He has huge range," Kahne says. "But they had hardly any recording experience. I wanted to help make sure they go as far as they could."

As with all mentor relationships, the students have to leave the sage and test their new knowledge in the world. To help guide This Way to success, Reprise has developed a multistep marketing plan.

This Way first went on a promo-

tional tour (meeting, greeting, eating with, and performing for radio, press, Reprise staff, and retailers) throughout March, with stops in Chicago; Providence, R.I.; Boston; Baltimore; Atlanta; Seattle; Philadelphia; San Francisco; Los Angeles; Dallas; and Austin, Texas.

"We wanted to show people they are the real deal. Because we feel the songs are so strong and the radio potential high, it was important to push them to the forefront of tastemakers' radar," says Re-

(Continued on page 12)



Feel'N The Funk. Daemon Records art PH de Blance recently stopped by WRAS Atlanta for promotion of its eponymous debut. Fueler is the single "Scatter." The set is drawing critical raves for its blend of guitar-pop and electronics. Pictured, from left, are WRAS PD Michael Overstreet and band members Pam Howe, Capt. Mudliah Starbolt, Tony James, and Aaron Platt. Seated is band member Chris Burt.

# Going To Havana Was A Profound Experience For Members Of Music Bridges Cuba '99

FOR MANY OF THE artists who participated in Music Bridges Cuba '99, held March 21-25 in Havana, the cultural exchange was a life-changing experience (Billboard, April 10).

The program, which paired American and English songwriters/artists/producers with their Cuban counterparts, was the fifth international event staged by Music Bridges Around the World head Alan Roy Scott and, undoubtedly, the most controversial. The visit left many artists rethinking America's embittered relationship with Cuba and the role music can play in bridging the huge gap between the two countries.

Following are comments from some of the participating artists.

**MICK FLEETWOOD:** Something that came home with me was that the Cubans' choice of instruments is sometimes very bizarre, like the tonal qualities you can get using a squeeze box with a violin. For me, it reignited the off-the-wall quality that I throw things together, you come up with random sounds you'd never think of. You sometimes forget you can be more ballsy and say, "You can put a harpsichord in here." The Cubans tend to be more free in those situations. Quite frankly, they have to use what's available, but it was a massive reminder to me to be more spunky about using instruments in a combination you wouldn't originally see.

**DON WAS:** There was a Cuban musician who was so didactic and told me not to play bass; he wanted to get a bass player with a Cuban beat. It was a mystery to me where they were playing the beat, and I sat up all night and learned [the song]. I finally sued it out, and it was a revelation. I've been going to hear Cuban music for years, and I thought I wouldn't last a minute in the ring with these guys.

**BRENDA RUSSELL:** There are two things I really love about the Cuban musicians: A) Age has nothing to do with anything. You have a 60-year-old guy playing with a 20-year-old guy, and they're all brilliant. B) The women don't care about being stick-thin. They're honored, the voluptuous women, so the two women in [the Cuban group] Syntesia were real women, not stick figures. They make you look at them like they're Venus, and I thought I only had to put our focus on the joy and the music instead of "Am I skinny enough to fit into this dress for this song?"

**MONTELL JORDAN:** I wrote a song, "I'm Lonely," with a group called Syntesia, that to me is such an incredible song. I wish the rest of the world could hear it. We weren't allowed to get copies of anything we recorded. We couldn't even call it recording; it was an "audio documentation" of putting writers together with language barriers and seeing what's happening.

If I did go in and record it, the [Cubans] who helped co-write it have no system to get royalties, etc., unless I could figure out some way for them to reap the benefits they deserve.

**DAVE KOZ:** The one thing that really impressed me the most is how pure music is in Cuba. For us, even on our best days, music is attached to some kind of commerce—a tour, getting ahead—and it has to do with nothing like that there. It's coming purely from deep down inside of them, and it has to get out. It's nice to be reminded that that same spirit is inside of me.

**N'DEA DEANSPORT:** I got a chance to go out in the community, have dinner with [the artists], have a shower in their homes—which is close to just a water basin, in some cases. It's hard for them to buy toilet paper, hard for them to buy toothpaste. I wish so many young entertainers in our industry could get a chance to check [Cuba] out and not take things for granted, and not be as wasteful as we are.

**LEE ROY PARNELL:** I wrote with Alberto Torres in Cuba, who's sort of the real, small guitar. He's like the Lightning Hopkins of Cuba. The night of the concert, Alberto comes walking into that concert hall. I know he's wearing the best outfit he's got. His clothes are pressed to the nines; he's got to get on sunglasses that the "70s version of Elvis would have killed someone for. He has this big, white cowboy hat; the places where it's not white anymore he's painted over with some ash or something. In my horrible Spanish, I'm telling the crowd the only reason we're here is because Alberto is letting us be here, he's the real deal. The place went crazy. Hell, I wanted to adopt the whole country.

**BETH NIELSEN CHAPMAN:** There was a lottery the first day to see who we'd be writing with, and I drew Carlos Varela, who's sort of the Bob Dylan of Cuba. He speaks as a real poet, and some of his songs have been real controversial, but the strength of the songs transcends what [the Cuban government] does to try to stop his music from being heard. I wrote with him and Santiago Peltre, [and] it was very raw because we didn't speak the same language. Instead of writing immediately, we sang each other's songs and drank a bottle of rum, which helped a lot. Carlos comes to the United States every once in a while. He loves his country, and isn't looking to get out, but his band members, they don't [always] come back with him, so it's a struggle to keep a band together.

**DUNCAN SHEILA:** There were many Cuban artists. (Continued on page 52)

# Ottmar Liebert Finds Inspiration In Italy For Epic's 'Innamorare'

BY DANIEL JENKINS

CORVALLIS, Ore.—Ottmar Liebert is an artist whose music is not easily categorized. On his latest Epic set with Luca Negrà, "Innamorare," the composer/instrumentalist draws from a diverse set of influences that reaches beyond his signature flamenco sound to include elements of jazz, classical, R&B, funk, new-age, and world beat.

"Innamorare" is set for a May 18 release in the U.S. and most European markets. The album has already been released in Italy, where Liebert's instrumental hit, "2 The Night" was covered by Italian band La Puerzetta and topped the charts.

The song's popularity was largely due to its inclusion in a successful Italian film titled "Il Cidone" (also known as "Amore, Amore" in some European countries).

When the extended CD to Tuscan, Italy, that Liebert took with family and friends in the spring of '97. "It was a combination of being with friends and family, the beauty of the landscape, the people, the culture, the food. Tuscan just inspired me," Liebert recalls.

He was also thrilled by the radio popularity of "2 The Night." "That success, says Liebert, "renewed my enthusiasm for the new album."

Liebert found himself in almost the same blissful mood that surrounded his debut platinum album, "Nouveau Flamenco," released more than a decade ago. "I think the sound

(Continued on page 19)



LIEBERT

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Peter Erskine



# ? & The Mysterians Still Have The Motor In 'Action' With Cavestomp! Records Set

BY JIM BESSMAN

NEW YORK—One of the most unexpected comeback stories of recent times is that of ? & The Mysterians, the ultimate '60s garage band, of '96 Tears fame.

The group quickly released two albums in the wake of that 1966 hit—"96 Tears" and "Action"—but a third album got stuck in litigation limbo.

But the Michigan band of Tex-Mex descent stayed together with its original lineup, quietly releasing "The Dallas Reunion Tapes" for ROIR in 1986, then suddenly garnering tremendous press notice following its first New York appearance in October 1997, at the Cavestomp '97 garage rock festi-

cluding "Can't Get Enough Of You, Baby," which was recently covered by Smash mouth, and "Girl (You Capivate Me)." Also featured is a pair of newly discovered vintage acetate pressings of "Are You For Real?" and "I'll Be Back," which were never released.

"We wanted to make what would have been their third [studio] album, with a 1967 spirit and vibe but with better production values," says Weiss, noting that "More Action" also contains two songs that would have been on that album, the original "Ain't It A Shame" and a cover of Solomon Burke's "That's How Strong My Love Is." Also present are covers of the Rolling Stones' "I Can't Get No Satisfaction," punk rock duo Suicide's "Cheree," and Boston garage band the Lyones' "Don't Give It Up Now." A cover of the Jaynetts' '60s hit group classic "Silly Go Round and the Roses" was a telegraphic directive from the People From the Future, according to ?.

Cavestomp, according to Weiss' partner, Jim Moirle, is now looking to CDNow to help break "More Action." Says Rich Masao, the Fort Pennsylvania, Pa.-based online dealer's merchandising manager, "It's a test case to see if we can break a record. After seeing a piece in The New York Times last summer, we put the Norton record on our homepage when it came out and got a really nice lift. Then [Rhino's '60s garage rock] 'Nuggets' was an amazing seller for us. So we're targeting 'Nuggets' and 'Nuggets'-type buyers with E-mails and those who've bought alternative new releases like ?—also the Latin audience in the South, pointing out that they're a Latin band. We see at least 10,000 customers it should appeal to, and on top of that we'll tie in with all our online partners like Yahoo! and Web sites that link to us."

## GLOBAL LINKS

Reynolds is also assessing the Latin market, particularly in Spain, where the Mysterians tour and Record Runner handles promotion, touring, and distribution. Other international distributors include White and Black in Italy; Carpyo in Germany; Plastic Head Distribution in the U.K.; and Bertus throughout continental Europe. "There's tremendous interest overseas, as they played in England last year and did so well that they're going back in April for more money and a bigger venue—the 1967 Festival Hall!"

? & The Mysterians, who are managed by LuVern Thompson, are booked stateside by Weiss. "I say he's from Mars, so in deference to him, the booking agency is named From Earth to Mars Booking," says Weiss, who has just had the Mysterians in Boston, through Texas and Louisiana, and in Nashville. On the itinerary is a record release party performance June 19 in New York, following European dates besides those in the U.K., including Greece and Italy.

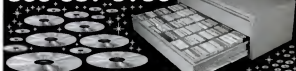
Domestically, "More Action" is distributed via Reynolds' SDA distribution arm, an adjunct to his indie label

Safe House Records, as well as Southwest Texas Wholesale, Bunker's Western Record Sales, Red Eye, Valley Media, Alliance Entertainment Corp. One-Stop Group, and Revolver.

Cavestomp! may service commercial radio "once the story builds," says Reynolds.

Buttressing label exposure efforts is continued play of a VH1 "Where Are They Now?" feature on ? & The Mysterians, which has brought "7 heavy phone response. 'A lot of people know about us now,'" he says, "so I'm excited about the album. It's rock'n'roll, and people are going to know about it!"

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# THE SOULFUL DIVAS

By DAVID NATHAN

Foreword by LUTHER VANDROSS

Profiling the greatest female rhythm and blues vocalists of the past three decades as never before, David Nathan celebrates these outstanding artists in fascinating, unvarnished, behind-the-scenes portraits. All of the pieces are based on the author's long-standing personal relationships with the women featured, and are an outgrowth of both his in-person interview sessions and informal chats. The result is an entertaining, candid look at the ups and downs of each performer's career, as well as how these African-American women have wielded power in a basically white, male-dominated industry.

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? & THE MYSTERIANS

val at Coney Island High. In short order, Collectible Records put out a self-titled album of rerecorded Mysterians classics, and Norton Records issued "Do You Feel It Baby?," a tape of the Cavestomp '97 produced by festival producer Jim Weiss.

Now Weiss has produced a new two-disc album by ? & The Mysterians, who still are Rudy Martinez, the lead singer who goes by the name ?; guitarist Robert Leo Elderrama; bassist Big Frank Logo; organist Little Frank Rodriguez Jr.; and drummer Robert Martinez, ?'s younger brother. The Cavestomp! Records set, titled "More Action," comes out May 25 and will be a used as a "test" promotion piece by the online retailer CDNow.

## AURAL INTEGRITY

"Since their second album was called 'Action,' our idea was to show that this one's just as good, if not better," says Weiss. "Most bands evolve over time—they get better or much, much worse—but these guys haven't changed at all."

That sound is "rock'n'roll, for one thing, and there's not too much rock'n'roll out there," notes ?, still an unusual character who is never seen without dark shades, claims to hail from Mars, and takes direction from the cryptic "People From the Future." "When we first came out, it was the 'new age of rock'n'roll,' I called it, but it didn't last long after '96 Tears' because after that there was Haigat-Ashbury and protesting about the war—and I wasn't into that."

As the writer, whose songs are published by Mysterian Music Ltd. (BML), explains, "I don't write about current events, because then the songs are dated—and none of my songs are personal."

"More Action," which was recorded at Weiss' Krispy-Kreme studio in New York, contains 21 tracks, including English- and Spanish-language versions of "96 Tears" and several remakes of songs from "Action," in-

# Artists & Music

## THIS WAY BLAZES ITS OWN DIRECTION

(Continued from page 10)

prise senior VP of marketing Craig Kostich. "The end goal, of course, is to score spins and to let retailers know we are behind this band. We don't want this to be a band that takes a long time to develop."

The first single, "She Takes," was on the set list for these scaled-down shows. Wilde describes it as an "in-your-face wake-up call about different autobiographical relationship experiences with some testosterone in it to show we can compete with the hard rockers."

The single, which was shipped to modern rock radio in late March and has a video in the works, found a fan in Brian James, music director of modern rock station WCYY

Portland, Maine. "It was a good thing for This Way to play live for us. It helps differentiate them from the pack," James says. "It was an intimate and cool affair. These guys are credible musicians with an awesome singer. I think they're going to be big."

"She Takes" and other catchy tracks will find their way into the public's hands through inclusion on various samplers, including one to be handed out on MTV's Campus Invasion tour, with Sugar Ray and Orgy, and Spin's "Spring Artist Sampler." There is also a promotion with Daymaker planners. Tucked inside each 1999 planner is a certificate that entitles the buyer of

two WEA artist recordings to a multi-artist sampler that features This Way.

"These sorts of promotions get the music into the hands of different types of people. The person who buys a new planner may not be the college kids who go see Sugar Ray. And not all Spin readers are in college," says Kostich, adding that Reprice is cultivating a tie-in with Intel, whose new advertising campaign coincidentally uses the slogan "This way in."

Retail hasn't been ignored either. "This Way" is a WEA Signal project, which Kostich explains is "a calling card to the distribution staff that we think this album will sell

well, and we should do everything we can to get priority placement and pricing. We don't want to play catch-up if radio reacts well."

The group's official Web site, [www.thiswaymusic.com](http://www.thiswaymusic.com), launched temporarily the week of March 29 with basic band facts and album pre-sale options. The full site, which will be completed in late April, will add song samples, photos, message boards, and the ability to Webcast live shows. Kostich explains, "Sites are a necessity these days, and the better the site, the more it helps. The most successful ones have a lot of input and content from the artist."

The Mark Adelman-managed, William Morris-booked quartet is itching to tour. "As a young band, I feel more comfortable in a recording studio than onstage. When you perform, all eyes are on you, and it is both intimidating and flattering."

Wilde says. "But it's important to get in front of people. There is a lot of maturity in our album. Now we have to live up to that in our live show."


The group hopes to join a tour as an opening act, although nothing is set in stone. Other options include a small-club tour or another promotional tour until summer's jackpot of radio station festivals beckons.

Wilde adds, "For an observer like myself, touring is inspiring. There's a song in every town. When you are there for a day or two, you take the best of a city, and you're not stuck. There are people who just want to hang with you, ask questions, listen to the music. That is what fuels us. The first time I heard the Bee Gees, the Beatles, and Radiohead, I was blown away. If we could provide that feeling for someone, what an honor."

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TOP 10 CONCERT GROSSES						
ARTIST(S)	Venue	Debut	Gross (week-to-date)	Attendance Capacity	Performer	
RED JESUS	Stadium Australia Sydney	March 27	\$6,127,282 \$1,733,324 Actual \$114,543,435	61,295 seated	Incubus Probs Jack Black Probs	
THE ROLLING STONES GOO GOO DOLLS	Barfield Ford Center Barfield, Calif.	March 25-26	\$3,261,825 \$256,150	31,799 seated	TNA USA Delaware Coke Enterprises	
THE ROLLING STONES GOO GOO DOLLS	United Center Chicago	March 26	\$2,287,851 \$263,519	19,038 seated	TNA USA Live Probs	
THE ROLLING STONES JONAS LING	Good Arena Chesham	April 1	\$2,061,237 \$153,519	26,066 seated	TNA USA Baker Probs	
THE ROLLING STONES JONAS LING	Southwestern Center Columbus, Ohio	April 3	\$1,772,218 \$153,519	17,875 seated	TNA USA/In-house	
CELINE DION	Baymont Arena Dallas	April 2	\$963,232 \$153,450	17,765 seated	Beaver Probs	
CELINE DION	Norfolk Arena Norfolk City, Va.	March 29	\$862,638 \$153,500	18,471 seated	Contemporary Probs	
CELINE DION JACQUES PHILIPPE GAGNON	Target Center Minneapolis	March 25	\$863,771 \$153,500	17,461 seated	Sam Probs	
CELINE DION	Market Square Arena Indianapolis	March 31	\$868,713 \$153,500	15,887 seated	Sentinel Promoters	
N. SYNC DETROIT ALI DYNIC DEARBORN, MICH.	Newmont Horizon Bloomington, Ill.	March 25-27	\$878,356 \$17,527	27,354 seated	The Entertainment Group/Recreation Entertainment SFA Entertainment	

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# Artists & Music

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLECK

**AT A TIME** when nearly every appealing young male artist in the pop mainstream is locked into a teen-focused boy group, Paul Manchini is a refreshing change of pace. On his self-made disc "Life," he displays the potential to help turn the top 40 tide toward solo belters.

The project is actually the artist's second full-length recording. His first, 1998's "Debut," earned critical raves in his native Toronto as well as in New York (where he spends much of his time writing and recording) and Los Angeles. "Life" picks up where "Debut" ends in combining classic-pop melodies with dance-inflected rhythms that are equally accessible to crossover radio and club turntables. Manchini is a charismatic presence, conjuring up accurate comparisons to George Michael with a rich tenor voice that he flexes to soulful effect.

Among the many gems on "Life," which Manchini produced with Brent Bodrug, is the title cut, on which he waxes philosophical about walking down a center lane.

"Sharing my perception of what I see and encounter in everyday life with others is what drives me as an artist," he says. "The way that we learn is through talking about the things that are around us and sharing ideas with other people."

Manchini is servicing the disc, which also features the house-friendly "Weird," to radio and club DJs. He's planning several showcases in New York and Toronto later this season.

For further information, contact Manchini at 800-416-9995.

**ON THE SELF-MADE** "Into The Natural," Dorothy Scott dares the listener to think.

Despite the feather-light melodies and insinuating hooks that fill this six-song EP produced by Scott with Joe Mendelson, her songs are as intellectually stimulating as they are emotionally empathetic. Imagine Sarah McLachlan circa "Fumbling Towards Ecstasy" with a sharp New York edge, and you'll have a clear image of this intriguing newcomer.

Often working within spare arrangements of little more than acoustic guitar, violin, and piano, Scott draws the listener in by continually gliding out of self-indulgent verses into repetitive, almost hypnotic three-word refrains. All the while, her raspy voice rises from a hushed, introverted whisper to a cathartic yell.

Scott has already begun to win the attention of New Yorkers. David Shabiro, owner of local indie retail outlet Rebel Rebel, reports that he's sold roughly 100 copies of "Into The Natural" since its release early this year.

For further information, contact Jalbert Management, 277 W. 10th St., New York, N.Y. 10014.

**WITH** "A Small World," Suzanne Bulryg goes for a raw, from-the-gut sound that's fondly reminiscent of Melissa Etheridge and Amy Ray of Indigo Girls. Sharing production and songwriting credits with Judy Wieder and Ken Berry (and occasionally harmonizing with pal Janis Ian), she comfortably darts from delicate piano ballads to bluesy rockers that hint at a live show that kicks serious butt.

Bulryg deserves a gold star for not indulging in the kind of obtuse bedroom poetry that all-too-frequently does the work of her contemporaries. She shoots from the hip, and she's not shy about unleashing an ample amount of rage in her material. Cases in point: the ballad, "Never Say Never," on which Bulryg seems to channel Janis Joplin, and "Mim's Story," a heart-breaking ode to her late mother that's guaranteed to leave the listener drained but ready for more.

Bulryg is gigging around her Los Angeles home base. For more information, contact the artist at care of her label, Attune Records, 310-827-3501.



MANCHINI

## LIEBERT

(Continued from page 10)

on the new record is quite different from "Nouveau Flamenco," but the vibe is similar in the sense that I was pretty happy when I recorded it. To me, all the albums are really a statement of where I'm at emotionally," says Liebert. "This album was one of the most joyful to make."

The album title was taken from an Italian word meaning "love" and "enchantment." "I loved the image," says Liebert. The subtitle, "Summer Flamenco," was chosen to evoke a "feeling of warmth and summer."

Liebert—who is managed by Luna Negra Music and whose songs are published by Sony/ATV Songs LLC and Luna Negra Music Inc.—is always searching for ways to take the music in new and interesting directions. Five years ago, he granted "complete freedom" to U.K. studio wizard Steve Hillage, Akai Nawaz, and DJ Slip of Compton's Most Wanted to reconstruct Luna Negra's music. The result was a 1996 remix collection titled "Euphoria." In 1997 Liebert recorded "Leaning Into The Night," a selection of 12 pieces arranged for guitar and orchestra by Oscar Castro. The album, released on Sony Classical, spent eight weeks atop the Top Classical Crossover chart. "It's easier to let instrumental albums sound the same," says Liebert. His goal is to avoid that trap by embracing new technology, as well as musical territory.

## FORGING AHEAD

"Some musicians like to protect their traditions, to encapsulate them in the past," notes Liebert, "while other musicians prefer to blaze ahead and forge new allegiances. I think here and now we need to find ways that our cultures can merge to a certain extent. While I was born in Germany and have a German passport, I love a long time resident of the U.S."

Because of the global impact of Liebert's music and the accessibility of "Immanoree," the label's marketing plans are broad. One major aim is the utilization of lifestyle elements, such as restaurants, salons, clothing stores, car dealerships, etc. "It's essential," says Alan Masocco, VP of marketing, West Coast, at Egle. "You go for as much print, TV, radio—but leaving it just at those avenues ignores the broader picture."

Susan Chamberlain, buyer for Disc Hunter, an indie outlet in Omaha, Neb., agrees. "You can't just try to sell an album like this without being a little extra creative. It's not a kid record—and the truth is that the people who care about an artist like Ottmar Liebert don't usually shop in music shops randomly. They need to discover a record like this through other means."

Other avenues being explored are guitar magazines, lifestyle publications aimed at particular niche audiences, and Web sites. A worldwide concert tour is planned to begin in June. Liebert's booking agent is Rick Roskin of Creative Artists Agency.

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## Top 10 Favorite Artist Picks

March 26, 1999

### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Radiostar	Pop	1
2	Mr. Henry	Pop	2
3	Ashley Turba	Pop	1
4	Jill Soule	Pop	1
5	Pat McGee Band	Rock	5
6	James Neve Von Bauc	Pop	2
7	Ray DeTone	Rock	2
8	Minus Sarah	Pop	3
9	Bliss (feat. Donna De Lory)	Pop	3
10	Jana	Pop	1

Weeks listed are based on artist picks by BTN's registered online audience for any artist featured on the site. Weeks listed are based on artist picks by BTN's registered online audience for any artist featured on the site. Weeks listed are based on artist picks by BTN's registered online audience for any artist featured on the site.

## Radio BTN Favorite Song Requests

March 26, 1999

### The Most Listened-to New Tracks On BTN

#	Composition Artist	Genre	Weeks On
1	Close My Eyes, Phadur	Hip-Hop	2
2	Hot On My Head, Patrick Mattingly	Alternative	8
3	Suckee, MOG	Rock	4
4	Words in Your Eyes, Jana	Pop	2
5	Denominator, Civilians	Rock	34
6	Can't Miss What You... Pat McGee Band	Rock	4
7	On and On, Bliss (feat. Donna De Lory)	Pop	4
8	Signs of Choice, Minus Sarah	Rock	4
9	Why Have You Left... Betty Lynn Cade	Country	4
10	My Heart, Rachel	R'n'B	4

Weekly Radio BTN requests are based on radio requests registered by the site's registered and unregistered online audience. Weeks listed are based on artist picks by BTN's registered online audience for any artist featured on the site.

## New Talent Spotlight

The Most Outstanding Acts Available On BTN

### Nylon Kincaid

Nylon Kincaid has built up a sizzling buzz in New York, having performed at CBGB's, Mercury Lounge, and The Continental; the hard rocking quartet recently opened up for Mötley Crüe at the Beacon Theatre. The band has been receiving strong airplay, as evidenced by their rise up Album Network's FMQB chart. Hits/crowd staples are HOT and at the top of the pack with superior, heavy and tight arrangements that are both accessible and radio ready — this one could be the next BIG thing!



Genre: Hard Rock From: New York, NY Details sought: Any

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Advertisement



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS MERCHANDISE, AND INDEPENDENT SALES REPRESENTATIVES. DATA PROVIDED BY NPD						
APRIL 17, 1999						
ARTIST'S PREVIOUS HIGHEST-PEAKING ALBUM SUGGESTS LIST PRICE OR EQUIVALENT (P) CASSETTES						
			No. 1			
1	NEW	1	BOOTLEG RELATIVITY	1796 (10.96/1.96)	1	DEATH BEFORE DISHONESTY
2		13	SIXPENCE NONE THE RICHER	SQUAD 7032* (10.96/1.96)	1	SIXPENCE NONE THE RICHER
3		8	LIT	ICA 6775 (5.96/3.96)	1	A PLACE IN THE SUN
4		2	BETH ORTON	HIGHTON/STANTON 13639/19/19 (10.96/1.96)	1	CENTRAL RESERVATION
5		2	CASSANDRA WILSON	BLUE NOTE 54123/CAPTROL (5.96/1.96)	1	TRAVELING MILES
6		10	POPE JOHN PAUL II	SONY CLASSICS 6710 (5.96/0.96)	1	ABBA PATER
7		12	LIS NUBIANI	SONY DISCOS 4071 (4.99/1.99)	1	PRINCESSES NUBIANES
8		6	ELVIS CRISPO	SONY DISCOS 5264 (10.96/1.96)	1	SUJAVEMENTE
9		6	SARA EVANS	J&R 10.96/1.96 (10.96/1.96)	1	NO PLACE THAT FAR
10		6	LOS TRO-4	ARISTA 5456/16.96 (10.96/1.96)	1	NUESTRO AMOR
11		12	LEE ANN WORMACK	GOTTE 7000/20.96 (10.96/1.96)	1	SOME THINGS I KNOW
12		18	TRIN-A-TITE	5-7 4.96/1.96 (4.96/1.96)	1	TRIN-A-TITE 5-7
13		13	THE FLYS	DELUXE VIR 4000/20.96 (10.96/1.96)	1	HOLIDAY MAN
14		15	DIVINE	FUNKUS 1235/16.96 (10.96/1.96)	1	FAIRY TALES
15		20	THE WILKINSONS	GOTTE 10.96/1.96 (10.96/1.96)	1	NOTHING BUT LOVE
16		18	SUSAN TEDESCHI	GOTTE 10.96/1.96 (10.96/1.96)	1	JUST WANT BURN
17		16	SHAKIRA	SONY DISCOS 5274 (10.96/1.96)	1	DONDE ESTAN LOS LADRONES
18	NEW	1	INFAMOUS SYNDICATE	RELATIVITY 10.96/1.96 (10.96/1.96)	1	CHANGING THE GAME
19		26	MAYNARD'S	3 HEPHISTIA 6727/30.96 (10.96/1.96)	1	HEY!ALAM
20		21	RODOLFO	MERCER 10.96/1.96 (10.96/1.96)	1	HOW BIGA BOY ARE YA? VOLUME 5
21		7	MAC MAL	DONT GIVE UP 20.96/1.96 (10.96/1.96)	1	ILLEGAL BUSINESS
22		14	MARCO ANTONIO SOLIS	FONONIA 5514 (10.96/1.96)	1	TROZOS DE MI ALMA
23		29	THE W'S	5 MINUTE WALK 2570/45.96 (10.96/1.96)	1	FOURTH FROM THE LAST
24		16	JENNIFER KNAPP	GOTTE 3832 (5.96/1.96)	1	KANSAS
25		27	LOS TEMERARIOS	FONONIA 6078 (10.96/1.96)	1	15 EXITOS PARA SIEMPRE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album enters this chart, the album and the artist's previous releases are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Artist's previous releases are available on cassette with the greatest hits package. © 1999, Billboard/BBP Communications.

26	45	2	JESSICA ANDREWS (HEATSEEKERS) (10.96/1.96)	HEART SHAPED WORLD
27	23	17	JFH ESSENTIAL (10.96/1.96)	I WANT TO BE LIKE YOU
28	22	6	PRINCE PAUL TOMMY ROY 12707 (11.96/16.96)	A PRINCE AMONG THIEVES
29	40	15	BURIAL TO CASHEMERE (SUNNYSIDE) (10.96/1.96)	ANYBODY OUT THERE?
30	42	5	SONICFOOD (GOTTE) 2802 (15.96/1.96)	SONICFOOD
31	50	21	REBECCA ST. JAMES FORTHRIGHT 25.99 (10.96/1.96)	PRAY
32	24	6	TITO LIVING (V) 5625/20.99 (10.96/1.96)	ALEGRIAS Y PENAS
33	34	3	THE LIVING END (J&R) 4712/20.99 (10.96/1.96)	THE LIVING END
34	49	2	A.S. QUINTANILLA Y LOS KUMBIA KINGS (LATIN) (10.96/1.96)	AMOR, FAMILIA Y RESPETO
35	37	36	SEVENDUST TVT 5730 (10.96/1.96)	SEVENDUST
36	33	21	THE JAMES WITH THE POTTER'S HOUSE M&M (10.96/1.96)	LIVE FROM THE POTTER'S HOUSE
37	47	21	GOTTE MAFIA (HAP ARTIST) 20.96/1.96 (10.96/1.96)	ON DA GRIND
38	38	21	TO CLOOMER (6943) (10.96/1.96)	THEY NEVER SAW ME COMING
39	48	14	BIG TYMERS CASH MONEY 53330 (10.96/1.96)	HOW YOU LIV THAT? VOL. 2
40	35	6	KELLY WILLIAMS RHYMESTOCK 10458 (10.96/1.96)	WHAT I DESERVE
41	NEW ▶	KELLY SYLVIAN VIRGIN 47071 (16.96/1.96)	DEAD BEES ON A CAKE	
42	RE-ENTRY	TATYANA ALI MUMFORD 6665/16.96 (10.96/1.96)	KISS THE SKY	
43	NEW ▶	LO FUDITY ALTIMA (SHKIP) 10.96/1.96 (10.96/1.96)	HOW TO OPERATE WITH A BLOWN MIND	
44	39	12	VICENTE FERNANDEZ SONY DISCOS 82713 (10.96/1.96)	EMPRE EL AMOR Y VO
45	19	2	A + KEAR 5221 (10.96/1.96)	HEMPSTEAD HIGH
46	RE-ENTRY	TRAIN WANNABE 30052 (10.96/1.96)	TRAIN	
47	44	6	SLAETER-KINNEY HALL ROCK STARS 312 (10.96/1.96)	THE HOT ROCK
48	NEW ▶	CONJUNTO PRIMAVERA FONONIA 5653 (10.96/1.96)	NECESITO DECIRTE	
49	41	6	BUILT TO SPLIT WARNER BROS. 49902 (16.96/1.96)	KEEP IT LIKE A SECRET
50	32	3	DROPKICK MURPHY'S HELLCAT 80413 (10.96/1.96)	THE GANG'S ALL HERE

# POPULAR MUSIC

**ZERO HOUR:** Big Bad Zephero to follow in the tradition of his power halads by rock bands with their current single, "Iris Mead."



**Simon Says Rock.** Straight from Sacramento, Calif., comes the aggressive band Simon Says. The group's Hollywood Records debut album, "Jump Start," due April 20, was produced by Rick Cavallo, who's also worked with Green Day. The album's first single, "Slide," goes to rock radio May 11. Simon Says is on a U.S. tour of high schools, and the band will play selected dates on the ESPN X Games Experience Tour.

The KFOG band, led by singer/songwriter Nick

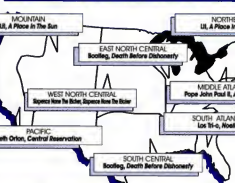
Mattera, has been together since 1996. Big Bad Zephero led attention for its album "Crumble" before signing with Eureka Records, which released the act's latest self-titled set. Mattera says that he's influenced by "anything, from girls to camping." But one of his biggest inspirations was none other than former '80s teen idol Rick Springfield: "The reason I started playing guitar in the first place was because of Rick Springfield. I was watching the Grammys with my sisters when I was 8, and when he came on, my sisters went nuts. I said, 'Man, I gotta be like that guy.'"

**GREAT BALLS OF FIRE:** The Atomic Fireballs play the kind of swing music that could appeal to fans of Cherry Poppin' Daddies and the Brian Setzer Orchestra. The Detroit band's Lava/Atlantic album, "Don't Tureh This Place," is set for release May 4. The Atomic Fireballs were featured on select dates of last year's Warped tour, and the group is expected to launch



**Brown's Urban Jazz.** Producer Ron Brown has assembled an all-star project called the Urban Jazz Network; the ensemble's album, "Urban Dreams," is available on Brown's Marking Records. Performers on the album include Kenny Garrett, Kirk Whalum, Jonathan Butler, and Ronnie Foster.

## REGIONAL HEATSEEKERS NO. 1'S



## THE REGIONAL ROUNDUP

- Rotating top 10 lists of best-selling titles by new and developing artists.
- |  |  |
|--|--|
| <b>PACIFIC</b>                                     | <b>SOUTH CENTRAL</b>   |
| 1. Both Ours: Central Reservation                  | 1. Boyz n the D: Death Before Dishonour                      |
| 2. No. 1: No. 1                                    | 2. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 3. Signpost Now the Right: Signpost Now the Right  | 3. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 4. Signpost Now the Right: Signpost Now the Right  | 4. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 5. Signpost Now the Right: Signpost Now the Right  | 5. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 6. Signpost Now the Right: Signpost Now the Right  | 6. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 7. Signpost Now the Right: Signpost Now the Right  | 7. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 8. Signpost Now the Right: Signpost Now the Right  | 8. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 9. Signpost Now the Right: Signpost Now the Right  | 9. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto  |
| 10. Signpost Now the Right: Signpost Now the Right | 10. A.S. Quinlan & Los Kumbia Kings: Amor, Familia y Respeto |

a U.S. tour this September.

**ERNIES ON THE ROAD:** Aggro-rock band the Ernies have been on tour in support of their album "Mesa Ray," due April 20 on Mojo/Universal Records. The Richmond, Va.-based quintet worked with producer Howard Benson (Sepultura, Motorhead) on the set. The Ernies' tour includes stops at U.S. clubs and colleges. Upcoming dates include April 24 at Old Dominion University in Richmond, Va.; April 25 at C's Clubhouse in Pittsburgh; April 28 at the Grape Street Pub in Philadelphia; and May 4 at the Bubble Room in Charleston, S.C.

**DIVA LATINA:** Cyndi Davila, the former vocalist of the popular salsa group DLG, has a solo debut album, "Tuya Por Siempre," due May 11 on Sir George/WEA Latina. The Guatemalan native, who resides in New York, worked with noted producer Sergio George on the album. The first single is "En Ausencia De Ti."

**SPACE CASE:** Veteran

dance artist Spacecase Continuum, also known as Jonah Sharp, returns with his first album in three years, the trance-meets-jazz "Double Fine Zone."



**Solo Billingsley.** Charles Billingsley, former lead singer for the contemporary Christian group NewSong, has gone solo. His first solo album, "Between Now And Then," is set for release April 20 on Pamplin Music. Billingsley is touring in support of the album. Upcoming dates include May 19 at the Starlight Crusade in Dacula, Ga.; June 18 at the Tony Evans Crusade in Spencer, N.C.; a Youth Alive event in Dallas (June 18); Indianapolis (July 1); and Pensacola, Fla. (July 15).

due May 4 on Astralwerks. A Spacecase Continuum tour is expected this summer.

# Reviews & Previews

ARTISTS & MUSIC



**VARIOUS ARTISTS**  
Abba - A Tribute: The 25th Anniversary Collection  
PRODUCERS: Various  
COMPILED/PRODUCED: Jeffrey Gaver

No tribute album has ever set the world on fire, and this probably won't be the first. However, for a little light music amidst the darkness that dominates the airwaves, this Abba tribute can't be beat. Consisting of existing material licensed for this release, it features such highlights as Gus Wont ("One Of Us"), Bananarama ("Waterloo"), Erna Danneberg ("Knowing Me, Knowing You"), and Erasure ("Take A Chance On Me"), as well as Information Society, Mike Love, Peter Cetera & Bonnie Raitt, and the Real Group (featuring Abba member and solo hitmaker Pina Lopiccolo). A fitting salute to Sweden's most successful export on the group's 25th anniversary.

**RAP**  
**RUBBERCORN**  
Archipelago  
PRODUCERS: Goo  
3-2-1 Newness  
A 12" that hangs over this set's dense, cinematic scope of F/X sound, tough beats, and keen lyrics huddling up from the past.

Lyricists Lantieri and Meta-Mo plus production team Panum and the late of the Week (aka The Fun and the Games) are teamed with the Chicago-based neo-techno-rail-hill rap by micropoly implants—and the Chi-town crew's debut set delivers a hip-hop soft sell before it was finished. Barnett's big, silky, expressive voice was made for this kind of elegant, soaring, lush but restrained production. The result is a timeless work that could as easily have been made in the '50s as the '90s and will still sound timeless and gorgeous in 2050 or 2070.

**COUNTRY**  
**MANLY BARNETT**  
I've Got A Right To Cry  
Columbia  
Produced by Randy Barnett  
Sue 31046  
They tried to call this uptown country when the late Paty Cline was singing such emotional, charged songs and infusing them with such a dignity and a moderating sensibility. Manly Barnett, of course, portrayed Cline in the "Always Paty Cline" stage show at Nashville's 1994 Ryman Auditorium and carried it off with aplomb. And this was Cline producer Owen Bradley's last project—he died before it was finished. Barnett's big, silky, expressive voice was made for this kind of elegant, soaring, lush but restrained production. The result is a timeless work that could as easily have been made in the '50s as the '90s and will still sound timeless and gorgeous in 2050 or 2070.

**SAMMY KERSHAW**  
Maybe Not Tonight  
PRODUCER: Ken Stuart  
Columbia  
Sue 31049  
With strong material and Keith Stegall's measured production, Sammy Kershaw has made his most recent, even more albums with this stately output. From the cabaret-in opening disc with Lorrie Morgan on the opening title song, Kershaw's

## SPOTLIGHT



**TOM PETTY**  
Echo  
PRODUCER: Rick Rubin  
Warner Bros. 47294  
Tom Petty & The Heartbreakers come back swinging on their latest album, which follows their brilliant—though commercially disappointing—soundtrack to "Steer This The One." An hard-rocking as "Damn The Turpentine" and as refined as "Full Moon Fever." "Echo" reflects all the facets of Petty's talent, from his jangly side the Warren Zevon-esque "Acoustic Of Love" and the Roger McGuinn reminiscent "This One's For You" to his power pop sensibilities (lead single "Free Girl Now") and "About To Go Out." Other highlights include the Neil Young-inspired epic "Stranger," and the Mike Campbell-written and sung rocker "I Don't Wanna Fight," and the brooding "Room At The Top." Seemingly energized by a burst of creative inspiration and by their decision to play small venues, Petty and the band are in rare top form—a veteran rock group's new peak. An album that deserves an air and steady run at adult pop, with serious potential at rock roll 40 and triple-A.

way with the ballads here shows a real maturity in his delivery. His authoritative version of "More Than A Ship" makes you almost forget that this was once a Bobby Vee cut. In fact, Kershaw has been warring between country and honky-tonk songs. His positive case, as of old balancing the energetic against the old. Of the 12 songs here, only two—"Dance" and "Louisiana Hot Sauce"—can be considered

## SPOTLIGHT



**GREATER VISION**  
Far Beyond This Place  
PRODUCERS: Wayne Hays, Grant Wells  
Daytime 1165  
Occasionally a project comes out that sets a new standard for a genre of music. This is one of those albums. Recorded in Budapest with the Hungarian Radio Symphony and the Budapest Philharmonic Orchestra, this release delivers a straight-ahead postmodernist virtuosity. Emboldened by the richness and texture that come from world-class musicians supporting world-class vocalists. Greater Vision is tenor Jason Waldo, baritone/principal songwriter Rodolfo Griffin, and rounded-out vocalists Geraldine Wade. The project is filled with great songs, including several penned by Griffin, among them "Just Party," "We Watched My Feet," "Just One More Soul," and "My Name Is Lazarus"—a powerful testament of Jesus' miracles. This is a landmark album that will serve as a benchmark in the Southern gospel community. Contact: 615-622-4524.

erred aptness. His vocal resemblance to George Jones is working to his advantage in heartful songs like "Look What I Did To Us."

## DANCE

**VENGABOYS**  
The Party Album  
PRODUCERS: David, Al, Dennis  
Columbia  
New Music/Style Rhythm 100  
The Vengaboys (pronounced "vengaboys") could very well be one of the most listened to and hit the world of music. Dance/pop in quite some time. Based in

## SPOTLIGHT



**BARBARITO TORRES**  
Havana Cafe  
PRODUCERS: Barbarito Torres, Charlie Don Santos  
Havana Cafe/Atlantic 81183  
The maiden release on Atlantic Records' new Cuban music imprint in this delightful collection anchored by Barbarito Torres, a virtuoso of the Latin or Spanish tale. Torres—who appeared on the Grammy-winning "Buena Vista Social Club"—is joined by a stellar cast of Cuban musicians. Torres, and Niblo Aron in a round of traditional Cuban songs on various forms, including son, bolero, guajiro, cha-cha, mambo, and danzón. The crew band is rounded up by first player Onelio Aron, percussionist Pedro Vargas Oliva, and backup singer Sonia Pérez Casanova, all of whom make their musical presence felt. In addition, people Barbara Torres, Osmar Paredón, and Pío Leyva contribute lead vocals on the plaintive "Llegó María Negra" and "Presonao En El" and on the jaunty "Canción No Tiene Ni" respectively. (Another highlight is the unreleased bonus track "Que Viva Changé," a showcase for Concha Torres and the players.) Like the "Sonic Club" setting and Company Segando's wonderful "Lo Mejor De La Vida," Torres' solo release reflects the artist's entire oeuvre of a proud and colorful music.

the Netherlands, this wildly energetic foursome had their first singles ("Up & Down" and "We Like To Party") released in virtually every territory, including Germany, Japan, Israel, and the U.S., among others. In the Benelux region, the Vengaboys enjoy platinum status. In the '90s, "We Like To Party" is currently

hot commodity at top 40 radio, where it's being heavily embraced by programmers and listeners. Built around a squiggly synth patterns and helium-infused vocals, the song is as much a hit as it is a meme. Unfortunately, the same can be said for much of the album, a collection of 12 songs that are basically variations on the same theme. "Do Brazil," which is a festive remake of "Brazil," and the Sylvester-influenced "Superfly Stick" are the two dancing in this rough. Contact: 212-554-2400.

## LATIN

**DANIELA CASTRO**  
Julita A  
PRODUCER: Luis Gálvez  
Fonema 9785  
Making entry by etching song opera actress from Mexico is superior to like-minded pop discs delivered by her fellow soap stars, thanks to a sterling combination of smart arrangements from producer Kiko Cibrian, embraceable lyrics of an amorous nature—most of which were penned by Cibrian and Claudia Brum—and Castro's earthy mezzo, which as a result of her Broadway-style operatic training hearted ballads like "Sólo Pienso En Ti" and "Desencuentro." Both love songs ring a good change at radio since the singer's previous lead-off single "Mi Dejes Juntos De Soñar" and its equally rhythmic counterpart "Nada De Tu Amor."

## NEW AGE

**SECRET GARDEN**  
Down Of A New Century  
PRODUCERS: Not named; Farnham Sherry  
Polygram 314 538 818  
Secret Garden is seduced by just about everything that is new in new music in the last decade. The duo of Irish violinist Fionnuala Sherry and Norwegian keyboardist and cellist Rolf Lovland make an orchestral sheen of Yanni on "Moonlight," the layered harmonies of Clamand and Enya on "Prayer," and the ethereal of the "Lullaby" on "Elean." The rest of "Down Of A New Century" follows suit, mixing and matching those three primary colors. The members of Secret Garden wear their hearts on their sleeves, as Sherry wrenches every bit of sentiment out of her violin and Lovland weaves her melodies with swooning synth-strings. With arrangements that often recall the lushness of Enya, Secret Garden doesn't look forward to the new century as much as take a nostalgic view of a world that by—albeit one that existed only on romantic-novel covers in the first place.

## ROCK & GOSPEL

**MONTIEL DURRETT**  
Down Of A New Century  
PRODUCER: Montiel Durrett  
EMI Gospel 2020  
Former front man for contemporary R&B act Commissioned, Montiel Durrett takes boldly into the limelight with this stunning solo debut. Rather than tinkering with existing formulas, Durrett, much like his platinum-litened contemporary Kirk Franklin, breaks the mold and creates the sound of 30 or 40 years of popular music, rebuilding them into a mesmerizing, utterly original vision. He does it all while infusing ultra-accessible and mass-market radio-friendly cutting-edge pop, classic Led Zep-style blues, and soulful funk. Durrett is decisively and distinctively Montiel Durrett—rather than just a man in a room to take you on a thrill-a-minute ride.

## VITAL REISSUES\*

**THE ROLLIN' THUNDER REVEAL**  
From El Paso  
Kathy's at his peak, collaborating on the album with Ringo Starr, Eric Clapton, Roger McGuinn, Tim Buckley, Mick Ronson, Ron Wood, Dr. John, and others. Even then, however, he was not ready for prime time, and he subsequently turned his attention toward his writing. He still performs, however, in fact, "Aashole From El Paso," which is what this album, has become a stage of his live shows. To borrow a line from one of Friedman's best-known songs, they still make him "the cowboy"—like, Jimmy Kinyone.

**VARIOUS ARTISTS**  
The Excelsa Story, Volume 1: 1952-1955; The Excelsa Story, Volume 2: 1956-1957  
PRODUCER: Various  
Hep 40149; 40150  
Although it did not make the impact that independent labels of the period did—notably Sun, Specialty, King,

Atlantic, and Chess—Eric Young's New Orleans Excelsa Records was nevertheless an important steppingstone to early R&B, gospel, blues, and rockabilly, and with, respectively his kid, King's Combo ("Banana Split"), Louis Brooks & His Hi-Toppers ("Bus Station Blues"), Arthur Gardner ("Baby Let's Play House"), later a hit for Eric Young, and the Marjorine ("Rolling Stone"). Other leading figures from the label included Lightnin' Slim, Slim Harpo, and Lazy Lester. These two separately packaged volumes represent the best of Excelsa's offerings during its five-year heyday. (Excelsa stayed in business until the mid-'70s and was revived in the early '80s.) An informative essay by compilation producer John Brown sheds historical light on Excelsa and the label's operations. Contact: the Nabors Distributing Co. and retail chain the Record Mart. An important moment in history put into perspective.

**ALBUMS:** SPOTLIGHT: Released deemed by reviews editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Released albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PINK SHEET: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (A) New releases, regardless of chart position, highly recommended because of their musical, artistic, or historical significance. (B) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (C) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (D) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (E) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (F) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (G) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (H) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (I) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (J) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (K) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (L) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (M) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (N) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (O) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (P) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (Q) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (R) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (S) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (T) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (U) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (V) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (W) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (X) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (Y) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance. (Z) New releases, regardless of chart position, recommended because of their musical, artistic, or historical significance.

**SINGLES**  
EDITED BY CHUCK TAYLOR

**CAEDMON'S CALL** *There You Go* (3:21)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: Curbsee Road Music, ASCAP  
*Essential* (CD pressed)  
 Think James Taylor meets Jars Of Clay,  
 and you'll have a notion of what Caed-

along and more about stepping back and admiring Miss Wilson's amazing, full-bodied vocal exuberance, à la reigning newcomer Deborah Cox. Whether or not "Yesterday" takes Shanice back up the charts is, it is hoped, less essential than demonstrating that she's a major contender for R&B and pop success in the years to come.

► **PAUL BRANDT** *That's The Truth* (C 53)  
**PRODUCER:** Chris Farren  
**WRITERS:** R. Brandt, C. Farren  
**PERFORMERS:** Polygram Music, ASCAP/BSM, Windward  
**Music/The Ramsey Music Co., SODAN**  
**Reprise** **PROD-9704** (CD promo)  
 The title cut from Brandt's forthcoming Reprise album, "That's The Truth," has a delightful springtime feel that should make it a hit. The song's lyrics deserve attention with its pretty melody and sing-along chorus. Penned by producer Chris Farren and Brandt, the song is an upbeats to the power of love in a stressful world. Brandt has one of the strongest voices in country music, and the song is new hopefuls, with a rich, warm quality that's extremely appealing. Listening to him on this tune makes you feel like you're at a family picnic on a warm spring afternoon, sitting under a big elm tree, grating on the grass, and the one person you can't wait to see walking down the aisle. Brandt has that totally accessible quality that makes you want to hear again and again.

cheek look at all the health fads people try to prolong life, and reminds everyone that, in the end, no matter what you do, you "still gonna die." The chances of getting a widespread airplay are slim, but morning shows and programmers with a penchant for fun should have a blast with this.

**KAYLE & Little Sumb'ins** *Sumb'ins* (CD)  
PRODUCER: Tracy Sampson  
WRITER: L. Sampson  
LYRICIST: L. Sampson  
SONGS: Songs of Bongo/Africanistic Music  
Inc. BMG  
**Rebbers 76669** (CD priced)  
For those weary of waiting for Suede's hitmaker, Robyn's sophomore set (this is her second) is a worthy Kayle. We'll certainly fill the void nicely. "A Little Sumb'ins Sumb'ins" is a ray of sunshine that might first be glossed over as another powder-puff pop song, but with a couple listens, you realize that this is a cleverly crafted, cunningly brilliant rock track that will keep you alone after the chorus roots itself in your head. This song has already stirred interest in the artist's home nation at CKZZ (296.3) Vancouver, and now Roblins is hoping to ignite the fire. No need to overthink this one; it's catchy as a whip, easy to sing with, and well deserved to be a spring hit. Contact: 212-675-4521.

While the baseline shows an unexpec-

we don't feel much like dancing.

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## Blaque Wants More Than Just TLC

Track Masters/Columbia Act Makes Splash With '808' Single

BY CARLA HAY

**NEW YORK**—The members of Blaque are already bracing themselves for comparisons to TLC. It's not just because these three female vocalists are in an Atlanta-based R&B/hip-hop group, just like TLC, but also because Blaque's mentor is none other than TLC member Lisa "Left Eye" Lopes, who helped the act land a record deal.

Blaque's self-titled debut album, due May 18 on Track Masters/Columbia Records, has been preceded by the first single, "808," which has already hit the top 40 of Hot R&B Singles & Tracks.

According to the group, Blaque's name stands for "Believing In Life And Achieving A Quest For Unity In Everything." Blaque's members—19-year-old Shamari Penn, 18-year-old Natina Reed, and 16-year-old Brandi Williams—came together after Penn and Reed, who knew each other from school, met Williams at a talent show. "I was looking for Lopes' Left Eye Productions," says Reed.

Reed says, "The vibe we were going to was that we're universal. We're not just urban and R&B." She adds that if Blaque is compared to TLC, it doesn't bother her: "I think it's always good to be compared to the best. But we have our own thing going."

Says Columbia executive VP of black music (U.S.) Poke, who is also half of Trackmasters production company, "Blaque is like we've had no other group to compare Blaque to except TLC, and I don't see anything wrong with that comparison. Blaque is Lisa's version of TLC if TLC had come out with their first album today. But I think the main difference between TLC and Blaque is that Blaque's songs sound more pop than TLC's songs."

"Blaque" is filled with songs that represent contemporary R&B/pop, with selections that include suave rap stylings and sultry ballads. The album features Lopes on guest vocals, as well as production from Trackmasters, Michael Anthony and Sadiq, and R. Kelly. Kelly produced and co-wrote "808."

Fears says that working with Kelly was good but tiring, because he likes to work after midnight, so we had to adjust to his schedule."

Williams emphasizes that although the group may have received a lot of hype in the music industry, Blaque shouldn't be considered a group of puppets: "Lisa had a lot of influence in picking the songs, but it was a group effort."

Blaque co-wrote several of the

tracks on the album. Reed's songs are published by Dotted Line (BMI), Fears' songs are published by Purple Beans and Rice (BMI), and Williams' songs are published by Little Mommas (BMI).

The group launches its first U.S. tour Tuesday (13) in Phoenix as the opening act for 'N Sync. Blaque is managed by Wright Entertainment Group, the Orlando, Fla.-based company that also represents 'N Sync. Blaque is booked by Dave Zedeck of Renaissance Entertainment.

Columbia senior national director of promotion (U.S.) Cynthia "C.J." Harris says that the 'N Sync trek, which will play amphitheaters, "will broaden Blaque's audience. We want to make Blaque as visible as possible."

Darrell Roston, PD of R&B station WHTA Atlanta, says, "I think Blaque is a great group. '808' is a bit record, and the listener response has been tremendous. It's been our No. 1 song on the afternoon [afternoon laster-

request] show."

Johnson adds, "I don't think it's fair to compare this group to TLC. This group is very different. I think Blaque is a more mature image than the image TLC had on their first album."

Williams notes, "We're not trying to be too grown for our age. I think if there's anything you could say about us is that we're serious."

Reed, who is the rapper of the group, says she's the "wild" one. Williams, the coolest member in the group, "I'm the calm, cool one in the group." Fears, who handles the classic R&B vocal stylings for the threesome, says, "I'm like that little guy that follows everything around in the movie 'Dumb And Dumber'."

Consumer awareness for "Blaque" at retail is slowly building, according to Louis Santiago, manager of Harlem Music Hut in the Bronx. "We've had a few customers ask about the album, but there isn't a heavy demand for it. We had some promo material for Blaque out front, and I think that's also created some awareness."

Blaque has taped an episode of BET's "Planet Groove," and the video for "808" has received exposure on BET and the Box.

Harris notes, "It's really about hitting people at all angles and giving people multiple impressions of Blaque, whether it be on the radio, the video, touring, or the Internet. You can't expect

people to go out and buy a record because they heard the song once on the radio."

Given that "808" has already become a hit, Harris says that Columbia will continue to take the single to the next level. "The stations that are playing it now are mostly giving it medium rotation," she notes, "so we're pushing for heavy rotation. For example, we're still going for adds."

The next single will be the mid-tempo track "I Do," which will be released at an undetermined date.



Wu-Tang In Syndication. Shortly after completing production on their forthcoming Wu-Tang Records self-titled debut, the members of Wu-Syndicate relax with RZA, the executive producer of the album. RZA is also a member of Wu-Tang Clan. Shown, from left, are group member Myalynsky, RZA, and group member Joe Mafa.

## Latifah's Jersey Kidz Label Inks Dist. Deal With K-tel; Wyclef Readies 3rd Haitian Show

This issue's column was prepared by guest columnist Dena Hall, managing editor of R&B Airplay Monitor.

**THE KIDZ ARE ALL RIGHT:** Rapper/actress Queen Latifah has inked deal for her new label, Jersey Kidz, with K-tel International.

The label, a division of Flavor Unit Entertainment, has signed a two-year distribution agreement to go through K-tel's New York-based independent arm, known as KTD. The first set from the label, "Resurrection," by rap group Lords Of The Underground, was released April 6.

Jersey Kidz will be run by Flavor Unit president/GM

Dedra Tate, who explains, "Jersey Kidz was originally set for distribution through Island Records until that company downsized, due to the Universal/PolyGram merger. The Lords project was done and about to come out, and then everything was frozen. That's when we realized if we have the commitment to the artists and we believe in them, then we should put our money where our mouth is."

"The financial benefit of this is that we are controlling all of the pie. We're not just providing a label with the talent, doing all the legwork, and then ending up with only a small piece of the pie," adds Tate.

The agreement with K-tel is a production and distribution deal, with Jersey Kidz running as a "full-service indie label," says Tate. "We'll have our own A&R, promotion, publicity, and marketing departments." Jersey Kidz is based out of Flavor Unit's office in Jersey City, N.J.

Latifah, a Unifounder-co-owner Shakim Compere says that Jersey Kidz will be "an outlet for established artists who have developed a large fan base over the years but now find themselves homeless due to major-label downsizing."

Other projects due later this year include a two-volume Flavor Unit greatest-hits set and an album by rap group Channel Live.

"Latifah's role will include soliciting artists who she knows, who have found themselves in a situation where they no longer have a deal. And she will be able to provide additional avenues for exposure via her new [syndicated] talk show, which debuts in September," says Tate.

Jersey Kidz will not sign unestablished acts, explains Tate, who adds that "we have other labels for that. The

focus of this independent label is to put out artists that have a track record. GhettoWorks is our other label coming through Warner Bros. Currently we have four acts signed—Janice Robinson; a three-girl R&B group, F.A.T.E.; a male R&B quartet, Merge; and rapper Rowdy Rahz. But we haven't announced a full launch yet of this label."

Latifah herself remains signed to Motown Records.

**HIP-HOP CARNIVAL:** Wyclef Jean brings his third annual Haitian benefit concert to Miami's Bayfront Park Amphitheater on Saturday (17). The lineup thus far includes Jean and the Refugee Camp, Nas, Pras

Michel, Mya, Destiny's Child, Black Eye Peas, Eagle-Eye Cherry, and Eightball & MJG.

**TRIPLE THE DIVAS:** VH1's "Divas Live '99" has added several ladies to its Tuesday (13) live broadcast from New York's Beacon Theatre. TLC, Mary J. Blige, and country songstress LeAnn Rimes will be guest

performers, along with already-appeared divas Whitney Houston, Brandy, Tina Turner, and Cher.

Singer/actress Sheryl Lee Ralph, who plays Brandy's stepmother on the TV series "Mo'Nsta," has her own diva day, with the ninth annual Divas: Simply Singing. This year's event takes place May 8 in Los Angeles and benefits local AIDS organizations, including Project Angel Food and the Safe Place for Pediatric AIDS. Performers include Nancy Wilson and Evelyn "Champagne" King.

Billboard Books has just published "The Soulful Divas," penned by longtime Billboard contributor David Nathan. The book features profiles of the top women in R&B music, including Aretha Franklin, Dionne Warwick, and Diana Ross. Luther Vandross wrote the forward for the book.

**FOR THE RECORD:** Southpaw Management's Qdree El-Amin will not be joining Magic Johnson's Music Management. Johnson's company had previously announced that El-Amin would be bringing key client Boyz II Men with him.

Boyz II Men, apparently unaware of any deal between El-Amin and Johnson, sent out an announcement that they would not be joining Johnson's company. El-Amin, who could not be reached by press time, is believed to be staying with Southpaw.



# Walkin' Large Hopes to Step Out of the U.S.

ASKED DURING a '94 German TV interview to evaluate singles by local rap groups, American hip-hop deity **MC Ruff** awarded Cologne-based **MC/Deeds** the Walkin' Large's "In Her" a 10 out of a possible 10. "Self," the English-language act's sophomore set, released in Germany by Downbeat/WEA, fulfills that promise by grafting struttingly honest personal observations to equally authentic tracks, laid-back head-bobbers produced by the group with **Roe Beakie**.

Though no label or release date has been set for the U.S., a cassette sampler went out this past winter to American specialty magazines and elicited enthusiastic responses.

While most international hip-hop



labors in the imposing shadow cast by the stateside version, Walkin' Large pays homage to its American cousins while at the same time crafting a style that's uniquely its own.

"What I can bring to hip-hop as a whole," says Walkin' MC/Deeds (aka Ono Ngeal), "is let people know that it's so positive and influential that people with a history like mine can pick up on that vibe and trans-

late it into their own experience. I'm from South Africa, and I know apartheid very well; and I'm living in a white country, and I'm having a much less good life here, even though I'm black. I feel a lot of love from people when we're onstage. For me, hip-hop makes the world one."

The German hip-hop scene still evokes the early U.S. "Wild Style" era, with lots of graffiti art and breakdancing," says Goetz "GG" Gentschalk, head of Premium Blend, the production/management/publishing company that works with Walkin' Large.

"But there's a growing local scene of rapping in Germany and in English. Walkin' Large is one of the few groups that has respect from both crowds because they were the first to show we could be up to East Coast standards," Gentschalk adds.

"Before Walkin' Large released [its 1998 debut set] *Riverside Pictures* [through indie Groovestack], we didn't have local artists," says Downbeat's chief, Norbert Rudnitzky. "America seemed so much ahead that we couldn't imagine a time when we'd be able to produce on that level. That record gave the producers and artists over here the confidence to think bigger."

But that rap chart-dominating street ruminations over big productions, "Self" is more influenced by the loose-jointed grooves and global, underground poetics of groups like A Tribe Called Quest, Black Star, and the Roots. "We," "We dig those smooth sounds and incorporate that influence without worrying about hip-hop coolness. On a lyrical tip, the issue is not about style but very personal topics, my love life for instance, and what's wrong with me," he adds with a laugh.

One of DJ Ra (aka Constantin Argy) when they were 14 and 15, respectively, and the only blacks at their Wuppertal, Germany, high school. Both boys' families had recently migrated from Africa—Ono from Capetown, South Africa, Ra from Eritrea. One was scribbling short stories and poems and listening to hip-hop. "The more I listened," he says, "the more I got interested in the lifestyle, especially the East Coast stuff, which is more global and uses darker samples."

By '92, Walkin' Large was opening for House Of Pain. "All of a sudden, we were hyped," says Ono. "From then on, we played many shows all around Germany."

The group signed with indie and hip-hop vinyl distributor Groovestack, which has released 10 of its projects. In the summer of '97, the group signed to Downbeat. "I always had an eye on them," says Rudnitzky. "We've launched the new album in the first quarter of '98, with a white-label vinyl release of 'Listen,'" featuring a Roots remix. The single was serviced by Groovestack (which still releases all the group's

TIME LAST WEEK	WEEKS ON CHART	2 WEEKS AGO	TITLE	ARTIST
1	1	1	<b>WHAT'S IT GONNA BE</b> No. 1 [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>BUSTA RHYMES FEAT. JANET JACKSON</b>
2	2	3	<b>IF IT'N MY FART 25000000</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>SUMA THE SHOOTER FEAT. JANET JACKSON</b>
3	3	2	<b>HARD KNOCK LIFE (GHEETTO ANTHEM)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>JAY-Z</b>
4	20	2	<b>ONE-NINE-NINE-NINE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>GREATEST GAINER COMMON FEATURING SMOOT X</b>
5	5	7	<b>HOLLA</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>JA RULE</b>
6	4	4	<b>NANN</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>TRICK DADDY FEATURING TRINA</b>
7	6	6	<b>IS NIS LIKE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>NAS</b>
8	8	8	<b>WOOF</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>SNOOP DOGG FEATURING MYSTIKAL AND FENIO</b>
9	7	5	<b>THE HOT HOOD</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>BLACK STAR FEAT. COMMON</b>
10	9	9	<b>HERIE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>INFAMOUS SYNDICATE</b>
11	10	10	<b>GANGSTA GANGSTA (HOW DO IT)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>C. WEBS FEAT. JURULPT</b>
12	11	11	<b>MORE FREAKY TALES</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>YOG SHORT</b>
13	12	12	<b>WE'RE PUTTIN' IT DOWN</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>BAD AZZ FEAT. SNOOP DOGG</b>
14	15	15	<b>FREE YOUR MIND</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>GOLD FEAT. LAYZIE BONE, MENDELHILL, TEE &amp; KHALIL</b>
15	14	14	<b>STAND UP</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH</b>
16	16	16	<b>THE REAL ONE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>THE 2 LIVE CREW FEATURING ICE-T</b>
17	13	13	<b>QUEST</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>NOBBE</b>
18	17	17	<b>WE LET THE DOGS OUT</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>CHUCK SMOOTH</b>
19	18	18	<b>WHAT G'S DO 4 MONEY</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>LIC RACHETT FEATURING LUC</b>
20	19	19	<b>ON DEADLY GROUND</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>PSYCHO VS. IRVINGSCENE</b>
21	20	20	<b>JUST DON'T GIVE A F**</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>EMINEM</b>
22	21	21	<b>PUSHIN' WIT DA DICK</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>ICE CUBE FEAT. MR. SHORT KURTY</b>
23	22	22	<b>WHO DA</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>JAY MONEY</b>
24	23	23	<b>PLATA HAD DINGED</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>TONY-O FEAT. KEVIN GARDNER &amp; REDMINE</b>
25	24	24	<b>DOO WOP (WHAT THING)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>LAURYN HILL</b>
26	25	25	<b>HA</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>JUVENILE</b>
27	26	26	<b>HATE ME</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>NAS FEATURING PUFF DADDY</b>
28	27	27	<b>MY NAME</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>EMINEM</b>
29	28	28	<b>EVER CHEAPER (CHEAPKAST REMIX)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>SPORITY THIEVZ</b>
30	29	29	<b>INVASION OF THE FLAT BOOTY B****S</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>THO SHORT</b>
31	30	30	<b>FEAT. FAITH</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>FATMAN SCOP &amp; ORCKLYN CLAN FEAT. FAITH EVANS</b>
32	31	31	<b>GOT ME</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>THE ROOTS FEATURING ERYKAH BADU</b>
33	32	32	<b>PIKE ON ICE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>RUFF BROTHERS FEAT. LUC, DAX, DRAG ON &amp; EVE</b>
34	33	33	<b>REMEMBER ME BALLIN'</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>INDO G</b>
35	34	34	<b>R.E.C. ROOM</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>INSPECTOR DICK</b>
36	35	35	<b>N**** WHAT!</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>WHIPP</b>
37	36	36	<b>YOU SCARED, YOU SCARED? I WILL U PLEASE PLAY</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>RAHEEM</b>
38	37	37	<b>MONEY CASH HOES (JUGGS WHAT?)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>JAY-Z FEATURING DMC</b>
39	38	38	<b>DO GOODNESS</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>REDMAN</b>
40	39	39	<b>MEH NO</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>THE NOTORIOUS B.I.G. FEAT. LUC, DAX, DRAG ON &amp; EVE</b>
41	40	40	<b>HOW DO I WANT IT (CALIFORNIA LOVE)</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>2PAC FEAT. ICE CUBE AND JAY-Z</b>
42	41	41	<b>FREE &amp; SINGLE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>B DA OUTTA SIGHT CHLOE</b>
43	42	42	<b>I CAN'T</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>FOXY BROWN FEATURING TALI</b>
44	43	43	<b>RE-ENTRY</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>MR. MONTEY LOO FEAT. ABOVE THE LAW</b>
45	44	44	<b>EVERYONE FALLS IN LOVE</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>TANTO METRO &amp; DEVONTE</b>
46	45	45	<b>HIP HOP</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>DEAD PREZ</b>
47	46	46	<b>WHATCHA WANNA DO</b> [10/15/98] (JIVE) <b>THE NOTORIOUS B.I.G.</b>	<b>MIA X FEAT. CHARLIE WILSON</b>



SCRUB THIS: Since women are the target audience of R&B stations, it would make sense that the No. 1 song on both Hot R&B Singles & Tracks and The Billboard Hot 100, TLC's "No Scrubs" (LaFace/Arista), has dirt on a lot of men. Now, a couple of sets are answering that women's anthem with a song that brothers can relate to. **Rappers Sporty Thievz** have recorded a song called "Pigeon" (Roc-A-Blok/uffhouse/Columbia), which would be the female equivalent of a scrub. According to Thievz member King Kirk, "We felt like they were coming at us [men] when we heard the record based on their perceptions of what the ideal man is. We came up with the idea 'pigeon' because 'chicken' [along for a low-life woman] was too good a term. It was Kentucky Fried Chicken all the time—we don't even eat pigeons; they're the worst bird."

On the flip side of this issue, the forthcoming Sporty Thievz album will contain a song titled "Lady Killers," which according to Kirk pays due to respectable, independent women. **WQHT** New York DJ **Funkmaster Flex** was instrumental in supporting the track on his weekend mix shows. It generated considerable phones and is now a regularly requested record.

Similarly, **WGCI** Chicago has a custom song with the same concept as "Pigeon," called "Rat," recorded by a local artist named **Precise**. "Rat" began airing the week of March 15 as part of the theme song of **WGCI** evening personalities the **Bad Boys**. Since then, "Rat" has generated strong requests and is often played right after "No Scrubs." Despite offending some male consumers, TLC's "Fannal" returns to the No. 1 spot on Top R&B Albums with a 6% rise in sales. That boost can likely be attributed to the heavy rotation of the single's high-budget video, which began airing on TV the week of March 29, as well as to Easter weekend store traffic.

**WATCH THAT:** With every passing year, the envelope seems to get pushed further and further with regard to what's acceptable at mainstream radio. So far this year, we've had two "hoes" and one "bitch" on the R&B charts. Jay-Z's "Money Cash Hoes" (Roc-A-Fella/Def Jam) was 40th on Hot R&B Singles & Tracks, while TLC's first radio track from their new set, "Silky Ho," moves up a few spaces 109th. "She's A Bitch," the first track from **Missy "Madame" Elliott's** forthcoming album, scoots 73rd on that same list, based on the 10 million listeners it's amassed in two short weeks at radio. According to the industry, it will not officially service radio until Thursday (16), with the majority of audience coming from a limited amount of advance CD singles.

**I AM COMING:** Nas' third solo set, "I Am" (Columbia), keeps the tradition of his last two albums, as it starts a week early based on store date violations. It bows at No. 68 on Top R&B Albums. His sophomore set, "It Was Written," debuted at No. 62 in July 1996, with his collaborative project, "The Firm" (A&M/InterScope), which also billed **AZ**, **Foxy Brown**, and **Nature**, bowed early at No. 61 in November 1997.



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Title Publisher - Licensing DJ: Street Music Det.

## Hot R&amp;B Airplay

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Report. 100 R&amp;B releases are electronically monitored each week. A total of 1,000 stations are monitored. The chart is compiled by monitoring exact times of airplay by Add-on Listener Service. This chart is used in the Hot R&amp;B Singles chart.

WEEK LAST WEEK	TITLE ARTIST (IMP/INT/PROG/PROG LABEL)	WEEKS ON CHART
1	<b>NO SCRIBS</b> NO SCRIBS	1
2	<b>SWEET LADY</b> TRES REAN	2
3	<b>POWERFUL</b> JESSE POWELL (J&R/COLUMBIA)	3
4	<b>EX-FACTOR</b> LARRY NIXON (J&R/COLUMBIA)	4
5	<b>WHAT'S YOUR GONNA BE</b> JESSE POWELL (J&R/COLUMBIA)	5
6	<b>ANYWHERE</b> JESSE POWELL (J&R/COLUMBIA)	6
7	<b>HEARTBREAK HOTEL</b> JESSE POWELL (J&R/COLUMBIA)	7
8	<b>WOMAN'S F&amp;D</b> JESSE POWELL (J&R/COLUMBIA)	8
9	<b>ALL NIGHT LONG</b> JESSE POWELL (J&R/COLUMBIA)	9
10	<b>GEORGY PORGY</b> JESSE POWELL (J&R/COLUMBIA)	10
11	<b>YOU GOT ME</b> JESSE POWELL (J&R/COLUMBIA)	11
12	<b>GRUPPENTHON</b> JESSE POWELL (J&R/COLUMBIA)	12
13	<b>FORTUNATE</b> JESSE POWELL (J&R/COLUMBIA)	13
14	<b>LIFE</b> JESSE POWELL (J&R/COLUMBIA)	14
15	<b>SITTING HOME</b> JESSE POWELL (J&R/COLUMBIA)	15
16	<b>WHAT'S SO DIFFERENT</b> JESSE POWELL (J&R/COLUMBIA)	16
17	<b>INVOLVED</b> JESSE POWELL (J&R/COLUMBIA)	17
18	<b>FACED PICTURES</b> JESSE POWELL (J&R/COLUMBIA)	18
19	<b>HATE ME NOW</b> JESSE POWELL (J&R/COLUMBIA)	19
20	<b>YOU GOT ME</b> JESSE POWELL (J&R/COLUMBIA)	20
21	<b>WHEN I CLOSE MY EYES</b> JESSE POWELL (J&R/COLUMBIA)	21
22	<b>ANGEL OF MY DREAMS</b> JESSE POWELL (J&R/COLUMBIA)	22
23	<b>JESSE POWELL</b> JESSE POWELL (J&R/COLUMBIA)	23
24	<b>THESE ARE THE TIMES</b> JESSE POWELL (J&R/COLUMBIA)	24
25	<b>MY NAME IS</b> JESSE POWELL (J&R/COLUMBIA)	25
26	<b>HA</b> JESSE POWELL (J&R/COLUMBIA)	26
27	<b>HAVE YOU EVER</b> JESSE POWELL (J&R/COLUMBIA)	27
28	<b>MANI</b> JESSE POWELL (J&R/COLUMBIA)	28
29	<b>WHO DAT</b> JESSE POWELL (J&R/COLUMBIA)	29
30	<b>LIKE THIS</b> JESSE POWELL (J&R/COLUMBIA)	30
31	<b>ALMOST GONNA BE</b> JESSE POWELL (J&R/COLUMBIA)	31
32	<b>NOTHING EVER MATTERS</b> JESSE POWELL (J&R/COLUMBIA)	32
33	<b>2-11</b> JESSE POWELL (J&R/COLUMBIA)	33
34	<b>MONEY, CASH, HOES</b> JESSE POWELL (J&R/COLUMBIA)	34
35	<b>IF MY F&amp;D</b> JESSE POWELL (J&R/COLUMBIA)	35
36	<b>YOU ARE EVERYTHING</b> JESSE POWELL (J&R/COLUMBIA)	36
37	<b>MONDO</b> JESSE POWELL (J&R/COLUMBIA)	37
38	<b>THE FIRST NIGHT</b> JESSE POWELL (J&R/COLUMBIA)	38
39	<b>LEAVE ME</b> JESSE POWELL (J&R/COLUMBIA)	39
40	<b>HOW DEEP IS YOUR LOVE</b> JESSE POWELL (J&R/COLUMBIA)	40

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1	4	TOO CLOSE	NESTO
2	1	POWER ALONE	THE TEMPTATIONS
3	1	BUFFY BROTHERS	THE TEMPTATIONS
4	3	ROCK PAPER	THE TEMPTATIONS
5	8	TRIPPIN'	THE TEMPTATIONS
6	5	SECRET LOVE	THE TEMPTATIONS
7	1	HAVE YOU EVER	THE TEMPTATIONS
8	1	TOO CLOSE	NESTO
9	1	GOIN' SOUTH	NESTO
10	1	LEAVE ME	NESTO
11	1	THE FIRST NIGHT	NESTO
12	1	HOW DEEP IS YOUR LOVE	NESTO

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Billboard APRIL 17, 1999

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Billboard APRIL 17, 1999

## Hot R&amp;B Singles Sales

Compiled from a national sample of POS output as reported by R&amp;B retail stores which report number of units sold to SoundScan Inc. This data is used in the Hot R&amp;B Singles chart.

WEEK LAST WEEK	TITLE ARTIST (IMP/INT/PROG/PROG LABEL)	WEEKS ON CHART
1	<b>NO SCRIBS</b> NO SCRIBS	1
2	<b>WHAT'S YOUR GONNA BE</b> JESSE POWELL (J&R/COLUMBIA)	2
3	<b>POWERFUL</b> JESSE POWELL (J&R/COLUMBIA)	3
4	<b>EX-FACTOR</b> LARRY NIXON (J&R/COLUMBIA)	4
5	<b>WHAT'S YOUR GONNA BE</b> JESSE POWELL (J&R/COLUMBIA)	5
6	<b>ANYWHERE</b> JESSE POWELL (J&R/COLUMBIA)	6
7	<b>HEARTBREAK HOTEL</b> JESSE POWELL (J&R/COLUMBIA)	7
8	<b>WOMAN'S F&amp;D</b> JESSE POWELL (J&R/COLUMBIA)	8
9	<b>ALL NIGHT LONG</b> JESSE POWELL (J&R/COLUMBIA)	9
10	<b>GEORGY PORGY</b> JESSE POWELL (J&R/COLUMBIA)	10
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13	<b>FORTUNATE</b> JESSE POWELL (J&R/COLUMBIA)	13
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Billboard APRIL 17, 1999

NOT R&amp;B RECURRENT AIRPLAY

1	4	TOO CLOSE	NESTO
2	1	POWER ALONE	THE TEMPTATIONS
3	1	BUFFY BROTHERS	THE TEMPTATIONS
4	3	ROCK PAPER	THE TEMPTATIONS
5	8	TRIPPIN'	THE TEMPTATIONS
6	5	SECRET LOVE	THE TEMPTATIONS
7	1	HAVE YOU EVER	THE TEMPTATIONS
8	1	TOO CLOSE	NESTO
9	1	GOIN' SOUTH	NESTO
10	1	LEAVE ME	NESTO
11	1	THE FIRST NIGHT	NESTO
12	1	HOW DEEP IS YOUR LOVE	NESTO

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NOT R&amp;B RECURRENT AIRPLAY

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# Dance

ARTISTS & MUSIC

## Oakenfold's 'Tranceport' Still Flying High

**REASONS TO BE CHEERFUL:** While it's been six months since Kinetic/Baptiste issued "Tranceport"—a euphoric trance compilation fabulously beat-mixed by leading U.K. DJ Paul Oakenfold—sales for the 11-track album continue to climb, exceeding all expectations. And in the world of club music, where records can arrive and depart in the blink of an eye, that's cause for some major celebration.

"We've shipped well over 50,000 copies [of "Tranceport"], and our sales keep climbing every week," reports Steve Lau, president of Kinetic Records. "Just last week we sent 1,700 units, which is very encouraging considering our promotion efforts have been based entirely on touring and street promotion."

"We have taken a band approach to breaking Oakenfold here in the States by not playing the obvious clubs," continues Lau. "Instead, we're having him play in what would normally be considered 'live' venues. The end result is that we have a non-radio-driven dance compilation that is outselling its direct competition in the marketplace."

For "Tranceport," Lau, along with Kinetic's GM/VP of marketing Alyson Shapiro, concocted a savvy street marketing plan. Two months before the album's release, cassette samplers, flyers, and postcards were sent out. "This was the second all about the setup and creating awareness," says Lau.

Shapiro concurs and adds, "The Internet also played a huge part in spreading the word about 'Tranceport.'"

In addition to various tracks featured on Kinetic's home page (www.kineticrecords.com), Shapiro notes that there have been contest giveaways at Amazon.com as well as a broadcast on SoniNet of one of Oakenfold's New York shows.

Once the compilation was released, Kinetic bought radio spots on alternative/specialty mix tapes. These days, the label is buying TV spots on local cable stations in Miami, San Francisco, and Dallas. "Whatever we do must be cost-effective," Lau explains.

Rich Stern, associate buyer of Spec's Music in Miami Beach, says "Tranceport" has been the top-selling domestic trance CD since its release. "Its success is due to progressive trance crossing over to the general public," says Stern. "Also, it's received strong word-of-mouth, which never happens."

"People like trance," notes Scott Richmond, owner/buyer of New York-based dance specialty retailer Satellite Records. "For us, any well-crafted trance CD from a trustworthy artist or label does well. And Paul certainly fits in that category."

Ben Clark, product manager of Virgin Entertainment Group, agrees. "Having Paul's name on a dance compilation is like a seal of



by Michael Paoletta

approval," he says. "He's Virgin's No. 1-selling DJ. 'Tranceport' has been top five in the dance category since its release."

Like Richmond and Stern, Clark says that the driving force behind the success of "Tranceport" has been Oakenfold's live DJ shows. "People who've experienced his live shows buy the CD so they can relive the experience at home."

That said, it will come as no surprise to learn that Kinetic is scheduling another U.S. tour in May/Oakenfold's fourth. At press time, dates and cities were still being confirmed.

Says Lau, "The U.K. treated Oakenfold as if he were a band, with the music being the most important thing and Oakenfold being the personality. In England, DJs are the new pop stars. We're just trying to bring that to the U.S."

**HIGHER THINGS:** After scoring many dance/pop points with "This Is Your Night," "One More Night," and "If You Could Read My Mind," Tommy Boy artist Amber returns with the delectable "Sexual (La Di Da Di)." Culled from her forthcoming album "Amber A.K.A. Marie Claire" and released on March 30, the song—produced by the Bernama Brothers and written by Rick Nowels and Billy Steinberg—finds the singer once again in the mood for love. But unlike past recordings, she's no longer playing the sugar-coated version. Instead, she's in total control with a vocal verve that is as

physical as it is spiritual. With mixes by Thunderpuss 2000 (Chris Cox and Barry Harris), KLM (Kenji Human), and Ripe & Juicy (the Berman Brothers), "Sexual" is poised to dominate dancefloors and airwaves well into summer.

Also issued on March 30 was Ralph Rosario With Linda Clifford's "Wanna Get It Up" via Chicago-based Afterhours/UC Music. Produced by Rosario, who co-wrote it with Clifford, "Wanna Get It Up" is the first single culled from the producer's forthcoming debut album ("45 Miles Of Nerves," scheduled for release July 6). While Rosario and

(Continued on next page)



**Philadelphis Freedom.** Songwriter/producer/DJ King Britt, who owns Oum Records, is one of clubland's true pioneers. On March 30, Oum/Ruffhouse/C2 Records issued King Britt Presents *Shit 130's* "The Remixes," which includes "The Reason" and "When Funk Hits The Fan," among other titles. Currently in the studio recording his new album, "Re-mem-bers Only," Britt recently signed a worldwide publishing contract with BMG Music Publishing. Shown, from left, are Sabine Roux, manager, international acquisitions of BMG Music Publishing, and Britt.

## PPI's Burrill: From 'Cover Boy' To 'Sinner'

**NEW YORK**—While he may not be a household name, singer/songwriter David Burrill has been steadily fine-tuning his craft since the late '80s. Over the years, his colorful career has also included modeling and acting. On May 18, Newark, N.J.-based eMpower Records, a division of Peter Pan Industries Inc. (PPI), will issue "Sinner," Burrill's debut album for the 6-month-old imprint.

The 13-track, pop/dance album, produced by Burrill, was preceded by the S.O.S. Band-splashed single "Jump The Rump." The 12-inch single and CD-5, featuring remixes by Giuseppe D., were released Jan. 26 and March 29, respectively.

Also on March 29, the single was shipped to crossover and mainstream top 40 radio. And according to Harry Frank Towers, director of dance music at eMpower/PPI, initial response has been positive.

"I'm getting great feedback from the mix-show DJs, as well as program and music directors," says Towers. "They're all pretty much saying the same thing, that this could be a pop hit."

Towers notes that the label will be giving "real slow with the marketing of this project. The first single will introduce David to many who don't know him from past records, while at the same time it will reintroduce him to longtime fans."

"Sinner" represents Burrill's musical vision in the late '90s. More so than any other of my recent recordings, that's for sure," says the singer with a laugh. "After spending many hours in my home studio, I arrived at what I thought was a collection of the right sounds and songs."

The songs on "Sinner" are steeped in electro-executed beats that bridge the gap between aggressive house and twitchy free-

style. Songs like "40 Days & 40 Nights," the Yaz-inspired "Let The Walls Fall," and a cover of The Artist Formerly Known As Prince's "Little Red Corvette" are poised for crossover success. And the set's sole down tempo moment, "Maria's Eyes," sparkles with the brilliance of a power ballad.

Burrill's songs are published by Cover Boy Publishing (ASCAP).

"I'll be honest," explains Burrill. "I held back on the ballad for this album, because I felt I wasn't a good enough singer. That is, until I actually recorded 'Maria's Eyes.' I realized I could do a ballad well. And since it's the only ballad [on the album], it does tend to stand out."

"Sinner" is Burrill's third album. It follows in the footsteps of "Cover Boy" and "Bump The Body Blue," released, respectively, on RS Records and Maccola. Burrill is the first to admit that his earlier recordings were not exactly works of art. "On [1989's] 'Cover Boy,' it sounds like I was singing through a pillow," says the singer in retrospect. "It was recorded in a crappy studio, and quite honestly, I was nervous."

But, admits Burrill, "people more than likely bought the album for the cover [artwork]." He was photographed sans clothing with his hands strategically placed over a certain body part.

A native Californian who now resides in Tampa, Fla., the 31-year-old Burrill has been writing for nearly 20 years (he won a songwriting contest at age 12). Throughout his teen years, he was a member of Strait Ahead, a local heavy metal band.

While attending Sonoma State University and as a way to sup-

plement his music career, Burrill decided to pursue a "moonlighting" career in modeling. During a six-month period in 1988, Burrill was featured on more than 30—primarily adult—magazine covers, culminating with Playgirl.

Around the same time, Burrill produced and directed three solo adult videos starring himself: "David TV," "The David Burrill Nude Aerobic Workout," and "Inside David," which Burrill says cost less than \$200 to make and grossed more than \$60,000.

"I'd be lying if I said the modeling and videos didn't help fuel my singing career," Burrill says. "The work gave me name recognition, which enabled me to record an album which then allowed me to perform in over 100 clubs per year. To this day, I still average more than 100 performances a year. With the money I've earned from my shows, I've been able to build a home recording studio."

Regarding his live performances, Burrill—who manages himself and is booked by Ruben Martinez of New York-based Pyramid Entertainment Group—has this to say: "I get to become someone else when I'm onstage. In real life, I keep to myself and am kind of shy. But when I get onstage, I flip this mental switch and become this crazed, rip-off-my-shirt kind of guy."

"He's not kidding," says Towers. "When David's onstage, he's pure energy, totally giving of himself. Men in the audiences seem to like his attitude, while women seem to simply want him."

"He's the kind of artist A&R men dream about," continues Towers. "He has drive, enthusiasm, talent, and vision all wrapped up in one great-looking package."

A summer tour of U.S. clubs was being organized at press time.

MICHAEL PAOLETTA

## Billboard HOT Dance Breakouts

APRIL 17, 1999  
CLUB PLAY

1. ALL NIGHT LONG FATH EVANS AND BOY
2. ON THE RUNWAY SANDRA BERNHARD
3. THE SOUND TRUTH HUNTER
4. MOVE MANIA SASH
5. MY HOUSE GO BEAT'S

### MAXI-SINGLES SALES

1. ALL "BOUT THE MONEY MEVIE C2
2. WHAT IT'S LIKE ENIVISION
3. THINK TALK TALK MEVIE C2
4. GIVE ME THE BEST OF YOU
5. FEAT ANGIE BLACK THOM MILLERSON

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS						
WEEK LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST		
1	2	3	4	5	6	7
1	2	5	8	<b>No. 1</b>		
1	2	5	8	BARTY WANTS TO RIDE (GROOVIOUS DISJECTIVELY RHYTHM)		
2	3	5	9	BODY TWISTED SENSATION 1		
3	7	10	12	YOU DON'T KNOW ME (MIND MIX) 2		
4	10	11	6	DARKNESS IS MY GUEST 3		
5	1	2	8	I STILL BELIEVE (MAD MAXI) 4		
6	16	29	4	STRONG ENOUGH (WANNABE) 5		
7	6	6	11	JOY (SWEET) 6		
8	6	6	9	HEARTBEAT (HOT) 7		
9	6	6	9	JACKIE'S STRENGTH (ATLANTIC) 8		
10	11	18	7	STRANDED (EPC) 9		
11	13	19	6	THE MUSIC (HARD) 10		
12	12	15	6	DO YOU LOVE ME (TOMMY BOY) 11		
13	6	10	9	SOMEBODY (SWEET) 12		
14	6	10	9	SOMEBODY (SWEET) 12		
15	6	10	9	SOMEBODY (SWEET) 12		
16	21	23	5	RIGHT BEFORE MY EYES (FLAM) 13		
17	21	23	5	IT'S OVER NOW (AMERICA) 14		
18	21	23	5	IT'S OVER NOW (AMERICA) 14		
19	21	23	5	IT'S OVER NOW (AMERICA) 14		
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21	21	23	5	IT'S OVER NOW (AMERICA) 14		
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95	21	23	5	IT'S OVER NOW (AMERICA) 14		
96	21	23	5	IT'S OVER NOW (AMERICA) 14		
97	21	23	5	IT'S OVER NOW (AMERICA) 14		
98	21	23	5	IT'S OVER NOW (AMERICA) 14		
99	21	23	5	IT'S OVER NOW (AMERICA) 14		
100	21	23	5	IT'S OVER NOW (AMERICA) 14		

1. Titles with the greatest sales or club play increase this week. Power Pick on Club Play is awarded for the largest percent increase among singles below the top 20. Greatest Gainer on Singles Sales is awarded for the largest sales increase among singles anywhere in the top 100. Video clip availability. Catalog number for vinyl, max-single, or CD max-single if vinyl is unavailable. On Sales Chart: (M) Cassette, max-single availability. (T) Vinyl, max-single availability. (C) CD max-single availability. © 1999, Billboard/EMI Communications.

MAXI-SINGLES SALES					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF NEW, USED, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN						
WEEK LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST		
GREATEST GAINER						
1	2	5	8	No. 1		
1	2	5	8	BELIEVE (T) DE WANNABE BROS. 445151 1		CHER
2	3	5	9	BLUE MOUNTAIN (T) DE FUNKY BROTHERS 445151 2		ORBY
3	4	10	11	WE LIKE TO PARTY (T) DE GROOVIOUS DISJECTIVELY RHYTHM 1		VENGOBOYS
4	3	42	3	MARIA (T) DE LUSTE 705841 3		BLONDE
5	5	3	11	HATEFUL HATEFUL NOT RIGHT BUT IT'S OURS (T) DE 445151 4		WYNETH HOUSTON PLUS DETH DANCE & LILLIE PRICE
6	6	6	6	PRAISE YOU (T) DE WANNABE BROS. 445151 5		FATBOY SML
7	6	6	6	I STILL BELIEVE (M) DE COLUMBIA 7304 1		MARIAH CAREY
8	6	6	32	THE ROCKFELLER SKANK (T) DE BROTHERS 445151 6		FATBOY SML
9	11	11	45	THE CUP OF LIFE (THE SPECIAL) (T) DE THE CUP OF LIFE 390 1		ROCKY BARTY
10	6	2	28	MUSIC SOUNDS BETTER WITH YOU (T) DE 445151 7		STANFORD
11	15	19	6	MIAMI (T) DE TWIN SOUNDSCAPES 445151 8		SLICK
12	15	19	6	C'EST LA VIE (T) DE EPC 7490 9		SPWITCHED
13	15	19	6	PRETTY BOY FOR A WHITE GUY (T) DE TWIN SOUNDSCAPES 445151 10		THE OBSCURE
14	12	6	6	JACKIE'S STRENGTH (T) DE ATLANTIC 444164 11		TORI AMOS
15	15	47	11	ALL NIGHT TO GIVE (T) DE 445151 12		BACKSTREET BOYS
16	15	15	47	THE BOY IS MINE (T) DE ATLANTIC 441164 13		BRUNY & MONICA
HOT SHOT DEBUT						
17	NEW	1	1	ALL NIGHT LONG (T) DE 705841 14		FATH EVANS FEATURING PUFF DIDDY
18	15	19	19	UP & DOWN (T) DE GROOVIOUS DISJECTIVELY RHYTHM 1		VENGOBOYS
19	15	15	11	TAINTED LOVE (T) DE TWISTED SENSATION 1		SOFT CELL VS. CLUB 69
20	25	24	6	BODY (T) DE TWISTED SENSATION 1		FUNNY GARDY
21	35	—	2	SLAM DUNK (T) DE 445151 15		FIVE
22	35	15	11	I'M BEAUTIFUL (T) DE WANNABE BROS. 445151 16		RETTIE MIDLER
23	15	15	28	NORRIS'S SUPPOSED TO BE HERE (T) DE 445151 17		DEBORAH COX
24	24	12	12	SOMEBODY (T) DE 445151 18		ELVIS COSTELLO
25	25	24	18	MICKY (DECEASED) (T) DE 445151 19		TONI BASIL
26	25	24	18	SKIN (T) DE 445151 20		CHARLOTTE
27	NEW	1	1	UNFEARABLE JOY (T) DE 445151 21		KIM ENGLISH
28	25	26	45	PUSSY (T) DE 445151 22		LORDS OF ADO
29	26	26	50	MY ALIVE (AFTER) (BUTTERFLY) REWIND (T) DE COLUMBIA 7302 1		MARIAH CAREY
30	26	22	3	TURN ME ON (T) DE TWISTED SENSATION 1		DANNY TENAGLIA FEATURING LU TORRES
31	15	25	25	DO IT AGAIN (BET) BEAT THEM (T) DE GROOVIOUS DISJECTIVELY RHYTHM 1		RAZOR N' GLEAD
32	15	27	3	WHEN I'M GONE (T) DE 445151 23		ROCKELLE
33	15	27	42	ANY LOVE (T) DE WANNABE BROS. 445151 24		MADONNA
34	15	15	11	SOMEBODY (T) DE 445151 25		VERONICA
35	15	26	3	WHY'D YOU COME HERE (T) DE COLUMBIA 7301 1		TRINIA & TAMARA
36	47	47	53	EVERYBODY BACKSTREET'S BACK (T) DE 445151 26		BACKSTREET BOYS
37	38	30	12	TAKING IT ALL (T) DE 445151 27		GERALD LEVY
38	38	39	12	HONEY (T) DE 445151 28		MOUSE 1 VS. HOT 'N JUICY
39	35	33	29	THIS IS LOVE (T) DE 445151 29		DEBORAH COX
40	30	39	9	ONLY WHEN I WELCOME WANNABE DISJECTIVELY RHYTHM 1		VERONICA MITCHELL
41	47	46	15	FIND ANOTHER WOMAN (T) DE 445151 30		REINA
42	15	33	19	WOULD YOU... (T) DE 445151 31		TOUCH AND GO
43	44	35	12	SOMEBODY (T) DE 445151 32		JOHN VASQUEZ
44	47	47	6	NOTHING REALLY MATTERS (T) DE 445151 33		MADONNA
45	50	47		PLASTIC DREAMS ONEWISTED (T) DE EPICONE 787516 1		JAYCEE
46	39	38	28	LET ME GO... (RELEASE ME) (T) DE 445151 34		VERONICA
47	44	44	56	PROZEN (T) DE 445151 35		MADONNA
48	15	3	3	LAPRASE (T) DE 445151 36		OSCAR
49	41	24	24	JUMP AROUND (ROUND MID) (T) DE 445151 37		HOUSE OF PAIN
50	44	44	1	THE MUSKIE (T) DE 445151 38		ORANGE



**Faith And The General.** Faith Hill and Garth Brooks are teaming up to promote *Brooks in America*. Hill's first solo tour, now under way, is linked with her *Lyrical Project* and Brooks' America's Promise—The Alliance for Youth. Concertgoers are asked to bring children's books to her shows.

## Shedaisy Delivers 'Whole Shebang'

### Sister Trio Makes Debut As First New Act On Lyrick Street

BY CHET FLIPPO

NASHVILLE—They've been struggling in Nashville for 10 years, so the three sisters who make up new Lyrick Street Records group Shedaisy are grateful to finally be getting their music to country listeners.

Family harmony singing, especially sibling harmonies, has long been a staple of country music, and Kristyn, Kasey, and Kelsi Osborn deliver an intricate and effective package of shifting harmonies. The Osborn sisters began moving here in shifts from their Magna, Utah, home 10 years ago,

in hopes of making it in country music. Now, they say their 10-year "overnight success story" has yielded their first album, "The Whole Shebang," which Lyrick Street will release May 11.

Known earlier as the Osborn Sisters and then as the Violets, the three recorded an album for RCA here in the early '90s, but with regime changes at the label, it was never released.

When Randy Goodman head RCA Nashville to head up the new Lyrick Street Records, he decided on Shedaisy as the first new act for the label. (When the Osborn sisters were on RCA Nashville, Goodman was working for RCA in New York.) By then the sisters had changed their name to Shedaisy, an American Indian term meaning "my sisters."

During their scuffling years, the sisters worked at local department stores here and honed their craft, carefully avoiding the usual pitfalls that await hopeful young country artists.

"We're still deciding on a manager," says Kristyn. "And we're going to tour very carefully," notes Kasey. "It took us a while here," says Kelsi. "At first, everyone wanted us to be the

new Kids On The Block. And that's not us. It was worth all the work for us to get to be who we are."

They came to Lyrick Street via songwriter Jason Deere, who sent the label's A & R director, Shelby Kennedy, a tape. "We went in to the office and played for Shelby," says Kasey.

"Then he ran out and got Doug [Lyrick Street senior VP of A & R Doug Howard], and they

huddled. Randy was out of town, but we played for him when he came back, and that was it."

He had no doubts, says Goodman. "They were special. Every-body here was over the top about them when they heard them."

Howard says that beyond the trio's harmonies, the label was impressed with Kristyn's songwriting. Her song subjects range from murder-suicide to a love affair with a cop. She co-wrote all 11 songs on the album. "There's a real depth to her songwriting," Howard says.

Denny company Lyrick Street undoubtedly revolutionized the setup process for new artists with the 35 mm, 13-minute profile film of the group (Nashville Scene, Billboard).

(Continued on next page)



SHEDAISY

## Bluegrass Mandolin Experts Come Together For Two-CD Set; Wynette Daughters File Suit

ON THE RECORD: One of the most remarkable recordings of this or any other year is "Bluegrass Mandolin Extrangeness," coming April 20 from David Grisman's San Rafael, Calif.-based Acoustic Disc label. This two-CD, 34-track package is at once a history and an appreciation of the role of mandolin and its most prominent players in bluegrass music.

The brainchild of mandolin virtuoso Ronnie McCoury, it brought eight leading players together in a marathon recording session in Nashville last year: Grisman, McCoury, Sam Bush, Frank Wakefield, Jesse McReynolds, Bobby Osborne, Ricky Skaggs, and Buck White, along with Del McCoury on guitar. They run through landmark bluegrass and old-timey songs in varying combinations: from solos to duets, trios, and octets. The set includes a 44-page booklet with pictures, bios, and extensive liner notes by Tony Williamson and Neil V. Rosenberg, as well as a transcription by John McGarr of each player's notes on an eight-player jam of the 1908 Bill Monroe song "Panhandle County."

"Ronnie called me with this idea to put all the great mandolin players together," says Grisman. "We recorded it in four days and cut a lot more material than one CD could hold. And we left in little interviews with everyone about the songs. This is kind of a once-in-a-lifetime event, so we made it a double CD."



McCOURY AND GRISMAN

"I thought it would be good to put together a 'Bluegrass 101' in mandolin," says Grisman. "I asked everyone to bring along a couple of tunes that would showcase their style. There are some great performances on there, and it covers the whole spectrum of styles of the bluegrass mandolin." Although all bluegrass mandolin stems from bluegrass inventor Monroe, most younger players today—consciously or not—are emulating Osborne's style, says McCoury. "Every mandolin

player needs to get this package," he adds, "and bluegrass fans as well."

Grisman says the possibility exists that the set may result in a TV special. "I have no idea how this will sell as a record," Grisman says, "but we already have a healthy number of orders."

IN COURT: Three of Tammy Wynette's daughters have filed a \$50 million wrongful-death lawsuit against the late singer's husband and doctor. The suit, filed April 5 in Davidson County Circuit Court in Nashville, alleges that husband George Richey and Dr. Wallis Marsh failed to act to prevent her death; also at issue are drugs that were allegedly prescribed for her prior to her death. An attorney for Georgette Smith, Tina Jones, and Jackie Daly says that the daughters seek to have Wynette's body exhumed and have an autopsy performed, which was not done when she died at home on April 6, 1998. At the time, Dr. Marsh listed a blood clot of the lungs as cause of Wynette's death.

Meanwhile, Wynette's former husband and singing partner, George Jones, finds himself the target of a grand-jury investigation in Williamson County, Tenn., according to published reports. The inquiry reportedly stems from emergency 911 calls from motorists reporting Jones' erratic driving before his near-fatal car wreck on March 6. A small bottle of vodka, which had been opened and revealed, was allegedly found under the passenger seat of Jones' vehicle.

In a statement to the press, police and doctors initially said that alcohol did not seem to be a factor in the wreck. In his only statement about the incident, Jones said in an interview on WKDF Nashville that he recalls nothing of the wreck, which initially left him in a coma. A spokeswoman for his label, Asylum, says he was talking on a cell phone with his family when he crashed.

PEOPLE: Tracy Bracy, who recently left MCA Nashville, signs with RCA. A fall album is scheduled... Richard Carpenter has been added to the lineup of Tin Pan South's Legendary Songwriters Acoustic Concert, presented Tuesday (18) here by the Nashville Songwriters Assn. International... Radio producer and syndicator Jim Darby is recovering from two strokes here at Vanderbilt Stallworth Rehabilitation Hospital. Darby, who welcomes visitors, is registered under his legal name, Darby Lawhorn.

## A Music-Biz Background Helps Paisley Shape His Arista Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Few new artists have more varied musical and music business backgrounds behind them than Arista newcomer Brad Paisley. Prior to recording his June 1 release, "Who Needs Pictures," the West Virginia native spent several years honing his musical skills performing on the Wheeling, W.Va.-based radio show "Jamboree USA," then moved to Nashville and interned at key Music Row companies.

"Brad came to the table with very concrete, very well-thought ideas of what should be done at every level," says Arista/Nashville senior VP/GM Mike Dungan. "I can't think of an artist since Dwight Yoakam who has known from the beginning what they should look like and what the packaging should be. I'm not talking about an uneducated idea here. I'm talking about somebody who came to the table with really great ideas."

A native of Glen Dale, W.Va., Paisley decided early that he wanted to pursue a career in music and worked toward that goal. As a grandfather, he bought him a guitar when he was 8.

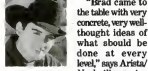
By the time he was 12, he was performing on the popular Saturday radio show "Jamboree USA."

"I was out there before he was, because there I was for eight years of my life on that show, several weekends a month, opening for people as legendary as George Jones and Little Jimmy Dickens," says Paisley. "I'd get to meet them and usually sing a few songs beforehand and pick their brains a little bit. More than anything, I think I learned what it takes to be a country artist and what it takes to entertain an audience."

By the time Paisley was 20, one of his college professors had encouraged him to give Nashville a shot, and he transferred to Belmont University, well-known for its music business program. Through Belmont, he landed internships at ASCAP Atlantic Records, and Fitzgerald-Hartley Management, which taught him about developing and maintaining a career.

"It was great, because I got to see all different sides of the industry," he says. "That was my goal in the internship program. It's a great way to meet people, and I met the co-writers who wound up on this record through school and through that process."

Paisley was a keen observer and (Continued on next page)



PAISLEY







THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S) (W/ARTIST)	ARTIST	PEAK POSITION
			<b>No. 1</b> 4 weeks at No. 1		
1	1	19	HOW FOREVER FEELS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	KEENY CHESNEY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	1
2	2	1	I'LL THINK OF A REASON LATER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	LEE ANN WENCK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	1
3	3	4	ORDINARY LIFE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHAD BROCK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	3
4	4	13	WHY YOU WERE HERE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MARK WELLS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	4
5	5	2	I WANT TO MINE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ERIC CHOPS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	5
6	6	1	I CAN'T GET MY WILD (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	BROOKS & DUNN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	6
7	7	13	DRIVE ME WILD (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SAWYER BROWN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	7
8	8	11	ONE CRAZY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ALAN JACKSON (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	8
9	9	16	PLEASE REMEMBER ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	TY MICROWAVE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	9
10	10	18	HILLSBILLY SHOES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	COLLIN RAYE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	10
11	11	14	ANYONE ELSE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	FATH HILL (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	11
12	12	15	LOVE AINT LIKE THAT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	STEVE WARREN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	12
13	13	20	TWO TEARDROPS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	TERRI CLARK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	13
14	14	19	EVERYTIME I CRY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ANDY GRIGGS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	14
15	15	22	YOU WON'T EVER BE LONELY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MARK CHESNUT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	15
16	16	10	I DON'T WANT TO MISS A THING (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	BILLY RAY CYRUS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	16
17	17	5	KISS MY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOE DESSA (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	17
18	18	21	HILLSBILLY SHOES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	COLLIN RAYE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	18
19	19	12	STAND BESIDE ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOE DESSA (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	19
20	20	24	I'M LEAVING (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ALBON TIPPIN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	20
21	21	23	CAN'T GET ENOUGH (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	PATTY LOVELESS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	21
22	22	16	UNBELIEVABLE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	DIAMOND RIO (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	22
23	23	32	WANT FEEL LIKE A WOMAN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHANIA TWAIN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	23
24	24	17	NO PLACE THAT FAR (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SARA EVANS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	24
25	25	7	HEARTACHE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	GEORGE STRAIT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	25
26	26	31	WHATEVER YOU SAY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MARTINA MCGRAW (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	26
27	27	28	WITH YOU (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	LILA MCCANN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	27
28	28	26	MAYBE NOT TONIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SAMMY KERSHAW (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	28
29	29	35	STRANGER IN MY MIRROR (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	RANDY TRAVIS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	29
30	30	32	YOUR LITTLE CORNER OF MY HEART (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	BLACKWATER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	30
31	31	27	DON'T COME CRYING TO ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	PRINCE GIDDIE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	31
32	32	40	WRITE THIS DOWN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	GEORGE STRAIT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	32
33	33	34	BETTER MAN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	THE WARREN BROTHERS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	33
34	34	31	YOU DON'T NEED ME NOW (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CLINT BLACK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	34
35	35	36	LITTLE GOOD-BYES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CLAY WALKER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	35
36	36	41	A NIGHT TO REMEMBER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHEA GILLES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	36
37	37	42	A NIGHT TO REMEMBER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOE DESSA (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	37

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S) (W/ARTIST)	ARTIST	PEAK POSITION
38	38	30	I WAS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	NEAL MCCOY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	38
39	39	39	I WILL BE THERE FOR YOU (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JESSICA ANDREWS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	39
40	41	48	HELLO L.O.V.E. (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOHN MICHAEL MONTGOMERY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	40
41	42	38	THAT DON'T IMPRESS ME MUCH (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHANIA TWAIN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	41
42	43	19	RECK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHANE KNOX (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	42
43	44	15	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	43
44	45	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	44
45	46	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	45
46	47	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	46
47	48	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	47
48	49	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	48
49	50	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	49
50	51	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	50
51	52	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	51
52	53	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	52
53	54	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	53
54	55	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	54
55	56	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	55
56	57	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	56
57	58	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	57
58	59	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	58
59	60	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	59
60	61	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	60
61	62	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	61
62	63	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	62
63	64	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	63
64	65	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	64
65	66	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	65
66	67	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	66
67	68	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	67
68	69	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	68
69	70	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	69
70	71	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	70
71	72	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	71
72	73	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	72
73	74	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	73
74	75	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	74
75	76	10	WHAT THE HEARTACHE'S ON ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	75

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S) (W/ARTIST)	ARTIST	PEAK POSITION
1	1	2	PLEASE REMEMBER ME FOR A LITTLE WHILE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	TY MICROWAVE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	1
2	2	1	WITH YOU AGAIN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	LILA MCCANN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	2
3	3	6	HILLSBILLY SHOES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MONTGOMERY GENTRY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	3
4	4	3	FLY (THE ANGEL SONG) (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHANIA TWAIN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	4
5	5	10	HOW FOREVER FEELS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	KEENY CHESNEY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	5
6	6	10	I WILL BE THERE FOR YOU (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JESSICA ANDREWS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	6
7	7	13	MEANWHILE YOU HAVEN'T LEFT ME YET (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	GEORGE STRAIT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	7
8	8	9	YOU WON'T EVER BE LONELY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ANDY GRIGGS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	8
9	9	4	I DON'T WANT TO MISS A THING (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MARK CHESNUT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	9
10	10	8	SOMEONE OUT THERE WATCHING (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SAWYER BROWN (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	10
11	11	9	DRIVE ME WILD (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	ALAN JACKSON (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	11
12	12	17	HOLD ON TO ME (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOHN MICHAEL MONTGOMERY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	12
13	13	12	ORDINARY LIFE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHAD BROCK (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	13

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S) (W/ARTIST)	ARTIST	PEAK POSITION
14	15	29	IF I LOST YOU (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	LEANN RIMES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	14
15	16	13	THIS KISS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	FATH HILL (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	15
16	17	NEW	SINGLE WHITE FEMALE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CHIELY WRIGHT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	16
17	18	20	LITTLE GOOD-BYES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SHEADAY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	17
18	19	16	AMONG THE MISSING (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	MICHAEL MCDONALD & KATHY MATTHEWS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	18
19	20	19	WHAT THE MATTER WITH YOU (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	CLAUDIA CHURCH (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	19
20	21	18	ALRIGHT, AWHILE BITE (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	JOE DESSA (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	20
21	22	18	NO PLACE THAT FAR (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	SARA EVANS (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	21
22	23	18	WHO NEEDS PICTURES (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	BRAD PAVLEY (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	22
23	24	21	SOMEONE YOU USED TO KNOW (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	TRAVIS TRITT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	23
24	25	22	NO MORE LOOKING OVER MY SHOULDER (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	TRAVIS TRITT (J. KENNEDY / M. WILSON / J. KENNEDY / J. KENNEDY)	24

# Billboard. TOP COUNTRY ALBUMS

APRIL 17, 1999

COMPILED FROM A NATIONAL SAMPLE OF  
RETAIL STORE, MASS MERCHANT, AND INTER-  
NET SALES REPORTS COLLECTED, COMPILED  
AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WEEK ADO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				PARIENT & HUMPHREY/STREETING LANE, (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTES)		
<b>No. 1/GREATEST GAINER</b>						
1	1	1	71	SHIAE THICKS A ♀ MERCURY 55053 (10/98) (Q17 98)	27 weeks at No. 1	COME ON OVER 1
2	2	2	62	DONNA CHICKEN A ♀ MCA/REPRISE 69550/69 (10/98) (Q16 98)		WIDE OPEN SPACES 1
3	3	3	5	GEORGE STRAIT A ♀ CANYON 70050 (10/98) (Q16 98)		ALWAYS NEVER THE SAME 2
4	4	4	20	GARTH BROOKS A ♀ NORTON, 97424 (10/98) (Q16 98)		DOUGLE LIVE 1
5	5	—	2	LILA MCCANN A ♀ KLAS 62556/62 (10/98) (Q16 98)		SOMETHING IN THE AIR 5
6	9	6	5	KENNY CHESNEY A ♀ 65556/61 (10/98) (Q16 98)		EVERYWHERE WE GO 5
7	8	5	50	FAITH HILL A ♀ WARNER BROS. 46790 (10/98) (Q16 98)		FAITH 2
8	7	8	8	EMMYLUD HARRIS, LINDA RONSTADT, DOLLY PARTON A ♀ KLAS 62755/62 (10/98) (Q16 98)		THO 4
9	6	—	2	PATTY LOVELESS CMC 59850/90 (10/98) (Q16 98)		CLASSICS 6
10	11	9	55	JO DEE MESSINA A ♀ CMC 47700 (10/98) (Q16 98)		I'M ALRIGHT 6
11	10	7	21	SOUNDTRACK A ♀ MCA/REPRISE 69550/69 (10/98) (Q17 98)	TOUCHED BY AN ANGEL, THE ALBUM 3	
12	13	11	96	TIM MCGRAW A ♀ CMC 73886 (10/98) (Q16 98)		EVERYWHERE 1
13	14	13	48	MARK WALKS A ♀ MERCURY 536317 (10/98) (Q16 98)		WISH YOU WERE HERE 8
14	15	12	64	MARTINA MCBRIDE A ♀ RCA 67514/61 (10/98) (Q16 98)		EVOLUTION 4
15	12	10	6	TRACY BYRD A ♀ RCA Nashville 70408 (10/98) (Q16 98)		KEEPERS/GREATEST HITS 5
16	16	15	5	SAWYER BROWN CMC 77902 (10/98) (Q16 98)		ORINCE ME WOULD 10
17	17	14	46	SOUNDTRACK A ♀ CAPITOL 58402 (10/98) (Q17 98)		HOPE FLATS 1
18	16	23	3	SARA EVANS RCA 67533/62 (10/98) (Q16 98)		NO PLACE THAT FAR 11
19	20	18	32	ALABAMA A ♀ RCA 67533/62 (10/98) (Q16 98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
20	19	17	36	DIAMOND RY A ♀ A&T Nashville 18864 (10/98) (Q16 98)		UNBELIEVABLE 9
21	22	21	41	BROOKS & DUNN A ♀ A&T Nashville 18862 (10/98) (Q16 98)		THE GREATEST HITS COLLECTION 2
22	24	22	28	LEE ANN WOMACK DECCA 70408/40 Nashville (10/98) (Q16 98)		SOME THINGS I KNOW 20
23	23	19	34	VINCE GILL A ♀ RCA Nashville 70017 (10/98) (Q16 98)		THE KEY 1
24	26	24	31	ALAN JACKSON A ♀ A&T Nashville 18864 (10/98) (Q16 98)		HIGH MILEAGE 1
25	21	20	29	MARK CHESNEY RCA 67533/62 Nashville (10/98) (Q16 98)		I DON'T WANT TO MISS A THING 2
26	25	25	26	AARON TIPPIN LIVE STREET 65004/04 Nashville (10/98) (Q16 98)		WHAT THIS COUNTRY NEEDS 25
27	29	29	34	THE WILKINSONS GALT 2469/WARNER BROS. (10/98) (Q16 98)		NOTHING BUT LOVE 16
28	27	26	44	BROOKS & DUNN A ♀ A&T Nashville 18862 (10/98) (Q16 98)		IF YOU SEE HER 4
29	28	27	24	TOBY KEITH A ♀ MERCURY 55662 (10/98) (Q16 98)		GREATEST HITS VOLUME ONE 5
30	30	28	10	ROY D. MERCIER RCA 67533/62 Nashville (10/98) (Q16 98)	HOW BIG A BOY ARE YOU VOLUME 5	13
31	34	32	5	SARA EVANS/THOMAS MCCRENNY/DECCA 70408/40 Nashville (10/98) (Q16 98)	ALL KILL ALICES — GILLS NIGHT OUT	30
32	32	31	64	TRISHA YEARWOOD A ♀ RCA Nashville 70017 (10/98) (Q16 98)	(SONGBOOK) A COLLECTION OF HITS 1	
33	31	23	5	STEVE EARLE AND THE DEL MCCOURY BAND T 22/ARND 1064 (10/98) (Q16 98)		THE MOUNTAIN 19
34	33	33	46	TERRI CLARK MERCURY 536317 (10/98) (Q16 98)		HOW I FEEL 10
<b>PACESetter</b>						
35	49	45	38	TRISHA YEARWOOD A ♀ RCA Nashville 70017 (10/98) (Q16 98)		WHERE YOUR ROAD LEADS 3
36	44	—	2	JESSICA ANDERSON'S DREAMWORKS SOLID/CAPISTONE (10/98) (Q16 98)		HEART SHAPED WORLD 36
37	37	36	62	LERRIN RINES A ♀ CMC 73886 (10/98) (Q16 98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS 1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PAYMENT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	35	35	18	<b>VARIOUS ARTISTS</b>	ARISTA NASHVILLE 18802 (US 90/15.98)	ULTIMATE COUNTRY PARTY	12
39	10	43	48	<b>LEANN RIMES</b>	© CUBI 73003 (US 90/17.98)	SITTY ON TOP OF THE WORLD	2
40	45	43	22	<b>BILLY RAY CYRUS</b>	MERCURY 55837 (US 90/16.98)	SHOT FULL OF LOVE	32
41	42	41	25	<b>BILL ENGVALL</b>	NAMMYS 89781 47000 (US 90/15.98)	DORKSHIP	9
41	41	43	43	<b>CLAY WALKER</b>	© GANT 24700/NAMMYS 89781 47000 (US 90/15.98)	GREATEST HITS 9	9
43	40	35	24	<b>DEANA CARTER</b>	CAPTAL 21342 (US 90/15.98)	EVERYTHING'S GONNA BE ALRIGHT	5
44	33	37	50	<b>GEORGE STRATH</b>	A MCA NASHVILLE 70520 (US 90/16.98)	ONE STEP AT A TIME	1
45	48	44	71	<b>GARTH BROOKS</b>	CAPTAL 56999 (US 90/16.98)	SEVENS	1
46	36	30	5	<b>KELLY WILSON</b>	KINCROSS 10458 (US 90/15.98)	WHAT I DESERVE	30
47	36	38	77	<b>JOHN MICHAEL MONTGOMERY</b>	ALCATRIZ 83066/46 (US 90/16.98)	GREATEST HITS 5	5
48	38	34	58	<b>JOHN MICHAEL MONTGOMERY</b>	ALCATRIZ 83104/46 (US 90/16.98)	LEAVE A MARK	15
49	47	47	41	<b>JOHN DENVER</b>	MAGNOLY 4780 (US 90/7.98)	THE BEST OF JOHN DENVER	38
<b>Hot Shot Debut</b>							
50	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b>	MAGNOLY 4800 (US 90/15.98)	BEST OF COUNTRY	50
51	50	46	4	<b>REBA MCKENTRE</b>	A MCA NASHVILLE 70018 (US 90/16.98)	IF YOU SEE HIM	2
52	51	49	84	<b>COLLIN RAYE</b>	© EPI 67993/50 (US 90/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	52	50	50	<b>KENNY CHESNEY</b>	© BNA 67938/105 (US 90/16.98)	I WILL STAND	10
54	58	62	20	<b>SOUNDTRACK</b>	© WARNERSONS/DAWSON/AT&T/DECCA (US 90/16.98)	THE PRINCE OF EGYPT—ASHFORD	6
55	58	61	50	<b>STEVE WARNER</b>	© CAPTAL 84482 (US 90/16.98)	BURNIN' THE ROADHOUSE DOWN	6
56	54	61	38	<b>COUNTRY RYTHM</b>	© EPI 68870/50 (US 90/16.98)	THE WALLS CAME DOWN	8
57	55	56	8	<b>TIM WILSON</b>	CAPTAL 59889 (US 90/16.98)	IT'S A SORRY WORLD	44
58	56	53	48	<b>GARTH BROOKS</b>	CAPTAL 56932 (US 90/16.98)	THE LIMITED SERIES	1
59	67	66	6	<b>CHAD BROOK</b>	WARNER BROS. 47071 (US 90/16.98)	CHAD BROOK	59
60	61	60	34	<b>WILLIE NELSON</b>	BRUNNEN 69222/20 (US 90/12.98)	16 BIGGEST HITS	48
61	59	54	59	<b>ROY D. MERCER</b>	VERGAS 54261 (US 90/12.98)	HOW BIG A BOY ARE YOU VOLUME 4	19
62	60	55	11	<b>NEAL MCCOY</b>	ALCATRIZ 83170 (US 90/16.98)	THE LIFE OF THE PARTY	4
63	58	58	102	<b>GEORGE STRATH</b>	A MCA NASHVILLE 1584 (US 90/16.98)	CARRYING YOUR LOVE WITH ME	1
64	54	48	74	<b>SAMMY KERSHAW</b>	© MERCURY 53631 (US 90/16.98)	LABOR OF LOVE	5
65	57	52	31	<b>TRACY LALANDE</b>	ALCATRIZ 83174/46 (US 90/16.98)	THE BEST OF TRACY LALANDE	14
66	62	69	76	<b>ROY D. MERCER</b>	VERGAS 54114 (US 90/12.98)	HOW BIG A BOY ARE YOU VOLUME 3	16
67	73	63	60	<b>RANDY TRAVIS</b>	WARNERSONS 5000A/STREET (US 90/16.98)	YOU AND YOU ALONE	7
68	72	69	66	<b>JEFF FOXWORTH</b>	WARNER BROS. 46461 (US 90/16.98)	TOTALLY COMMITTED	8
69	75	68	10	<b>GEORGE JONES</b>	© EPI 68519/50 (US 90/16.98)	16 BIGGEST HITS	50
70	74	71	4	<b>SOUTH SIGHTS</b>	ALCATRIZ 83224/46 (US 90/16.98)	SOUTH SIGHTS	70
71	<b>NEW</b>	1	1	<b>BROOKS &amp; DUNN</b>	ARISTA NASHVILLE 18802 (US 90/16.98)	SUPER HITS	71
72	71	72	45	<b>TY HERNDON</b>	© EPI 68432/50 (US 90/16.98)	BIG HOPS	22
73	66	57	28	<b>LYLE LOVETT</b>	© CUBI 73003 (US 90/16.98)	STEP INTO THIS HOUSE	9
74	69	67	27	<b>BLACKHAWK</b>	© CUBI 73003 (US 90/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
75	<b>RE-ENTRY</b>	8	8	<b>LILA MCCANN</b>	© HOLLYWOOD/SONY MUSIC 90/16.98	LILA	8

□ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested retail. † Tape prices marked CD, and all other CD prices, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Parenthetical indicates biggest percentage increase.

# Billboard® Top Country Catalog Albums™

**APRIL 17, 1995**

THIS WEEK	LAST WEEK	ARTIST NAME & RECORD/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/C)	TITLE	THIS WEEK	LAST WEEK
1	1	SHANIA TWAIN • MERCURY 522985 (10/95) EQ17.95 <small>56 weeks at Top 1</small>	THE WOMAN IN ME	217	
8	8	GARTH BROOKS • CANTATA 29689 (10/95) S15	THE HTS	189	
1	1	ALAN JACKSON • AUSTIN NAAGVILLE 10001 (10/95) S6	THE GREATEST HTS COLLECTION	140	
5	5	HANK WILLIAMS, JR. • OLIVE 77638 (10/95) S9	GREATEST HTS VOL. 2	252	
1	1	TIM MCGRAW • CMC 77650 (9/95) S15	NOT A MOMENT TOO SOON	261	
5	5	SHANIA TWAIN • MERCURY 51422 (7/95) EQ11.50	SHANIA TWAIN	127	
8	12	DEANA CARTER • CAPITOL 37554 (10/95) S10	DID I SHAVE MY LEGS FOR THESE?	135	
8	12	THE CHARLIE DANIELS BAND • CMC 38755/506 (7/95) EQ11.50	A DECADE OF HTS	622	
8	8	PATSY CLINE • MCA NAAGVILLE 12 (9/95) S2	12 GREATEST HTS	456	
1	1	CHARLIE DANIELS • CMC 54182/501 (9/95) EQ19.95	SUPER HTS	228	
1	1	TRAVIS TRITT • WARNER BROS. 46001 (10/95) S15	GREATEST HTS — FROM THE BEGINNING	170	
15	15	LEANN RIMES • CMC 77021 (10/95) S16	BLUE	143	
13	14	GEORGE STRAIT • A&M NAAGVILLE 10558 (10/95) S15	PURE COUNTRY (SOUNDTRACK)	333	

THIS WEEK	LAST WEEK	ARTIST	ALBUM/NUMBER/DISTRIBUTING LABEL (ALB./SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	WEEKS ON CHART
18	16	HANK WILLIAMS	MEMORY 532027 (7.98 DVD/1.98)	20 OF HANK WILLIAMS GREATEST HITS	77
18	19	VINCE GILL ▲	▲ MCA Nashville 11004 (12.98/5.98)	WHEN LOVE FINDS YOU	232
19	17	WILLIE NELSON ★	COLUMBIA 47114059 (13.98 DVD/5.98)	SUPER HITS	249
17	17	ROY D. MERCER	HYGAIN 54713 (7.98/2.98) ■	HOW BIG A BOY ARE YOU VOLUME 1	100
17	17	VINCE GILL ▲	▲ MCA Nashville 11384 (12.98/5.98)	SOLDFIRES	158
18	21	PATSY CLINE	▲ MCA Nashville 20033 (2.98/5.98)	HEARTACHES	17
20	—	TIM MCGRAW ▲	▲ Curb 77900 (2.98/5.98)	ALL I WANT	116
21	3	CLINT BLACK ▲	▲ RCA 6667JUL	THE GREATEST HITS	124
22	22	GEORGE STRAIT ▲	▲ EPC 4277JUL (5.98 DVD/9.98)	SUPER HITS	393
23	25	GEORGE JONES ▲	▲ MCA Nashville 42035 (5.98/12.98)	GREATEST HITS VOLUME 2	562
24	20	ROY DRISBOLL	COLUMBIA 67291505 (5.98 DVD/8.98)	SUPER HITS	72
25	24	PATSY CLINE	▲ MCA Nashville 4038 (7.98/2.98)	THE PATSY CLINE STORY	221

Certifying albums are 2-year-old titles that have fallen below the No. 100 on the Billboard 200 in releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical indicators within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 150 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Artist indicates vinyl LP is available. Most tape prices, and CD prices for RMG and WCA labels are suggested lists. Tape prices marked TG, and all other CD prices, are equivalent prices, which are projected from wholesale price. ■ indicates past Hasbaster title. © 1999, Billboard® Publications and SoundScan, Inc.



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in Latin music . . . .

# Billboard LATIN MUSIC AWARDS

**APRIL 22, 1999**

**CLUB TROPICAL, FONTAINEBLEAU HILTON, MIAMI**



hosted by  
**Daisy Fuentes**



& **Paul Rodriguez**

## Appearances by

Pepe Aguilar • Maria Conchita Alonso  
April Chadderdon • Celia Cruz  
Rocío Dúrcal • Carmen Electra  
Gloria • Emilio Estefan  
Juan Luis Guerra  
Flaco Jiménez • Carlos Ponce  
Tito Puente & Tito Puente Jr.  
El Reencuentro • Kike Santander  
Shakira • Olga Tañón • Vico C  
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perform are subject to change

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# Hauser Leads Field In Act Management

**HAUSER AFIRE:** Big-time artist-management companies are in abundance in the English-language music world, but in the Latin American music *mundo* there are few artist-management firms with serious clout and respect, not only with artists but with record labels as well.

However, one management firm, Hauser Entertainment, which is a full-service outfit that manages, books, and even promotes shows, is home to seven top-notch recording artists: Sony Discos' Vicente Fernández and his son Alejandro; BMG Latin's Juan Gabriel; Sony's Ana Gabriel; Balboa's Antonio Aguilar and his son Pepe; and BMG Latin's Rocío Dúrcal.

Led by company president Ralph Hauser, the Los Angeles-based firm with a staff of 20 has secured an even bigger profile lately.

Hauser Entertainment, whose concerts represent 25% of all revenue at the Universal Amphitheatre in Universal City, Calif., has signed a partnership pact with MCA Records whereby Hauser is allowed to co-produce all shows by Hispanic artists at MCA's venues.

Hauser Entertainment recently inked a sponsorship deal with Sears under which Sears will be the official sponsor of Juan Gabriel's U.S. tour. The Mexican superstar's trek is slated to kick off May 9 at the Anaheim Convention Center in Anaheim, Calif.

To further cement his relationship with Hauser Entertainment, Juan Gabriel has inked a 10-year exclusive tour-management deal with the firm. Hauser will produce Juan Gabriel's shows throughout the U.S., Central and South America, and the Caribbean.

Hauser Entertainment also is the exclusive booking agent for the exclusive concerts at the Mandalay Bay Hotel in Las Vegas. The first show is scheduled for May 10, with Fono-



by John Lannert

visia's *tormenta* leads Los Tigres Del Norte.

Most of Hauser Entertainment's clients have been with the company for nine years or more. Yet for all of his success, Hauser himself has kept a much lower profile than his counterparts.

"People in the business know who I am," says Hauser. "I am not one to want to go around trying to gain credit."

"It's his credit that Hauser is accruing, because he has built a reputation as a straight-shooter who works hard for his artists in all facets of their careers, including radio exposure."

"I make sure my entertainers get played on the radio," says Hauser. "You name the city, and I will tell you the program director, the station frequency, and the amount of airplay a song of one of my entertainers is receiving. I deal a lot with radio people, because I am concerned that you hear my entertainers... and then you go buy a ticket to see them."

Apart from managing the careers of some of the most hallowed names in the Latino market, Hauser also owns the exclusive lease to promote shows at the Pico Rivera Arena in Pico Rivera, Calif., near Los Angeles.

In fact, Hauser used to park cars at Pico Rivera Arena when he decided in 1985 to form a promotion company called Ventura Productions. And like the majority of those with success stories, Hauser got off to a rough start promoting shows at Pico, where, by the way, he also met his wife.

But Hauser recalls his big break came in 1969 when Universal called asking for Juan Gabriel.

Hauser flew to Mexico to Juan Gabriel's home, where his mother emphatically refused to do business even after Hauser pleaded that he needed the work because Pico was almost ready to close for the winter

months.

As Hauser left Juan Gabriel's house, he heard several knocks from upstairs. His mother went up to attend to the rapping on the door and then came downstairs to inform Hauser that Juan Gabriel would, indeed, do the shows.

"We went on sale, and we sold 6,000 tickets," says Hauser, who did not know Juan Gabriel personally. "As I was leaving the amplifier after the show, Juan ran into me, and I said, 'Oh, thank you, Mr. Gabriel.' He looked at me, and he asked, 'You have money for your kids now?'"

As Juan Gabriel explained to Hauser, he had been asleep upstairs when his mother and Hauser began talking. Later, when Juan Gabriel woke, he recalled "how mean" his mother had been to Hauser, "and called her by knocking. I said, 'I am going to do the shows with you or without you.'"

For Juan Gabriel's upcoming tour, Hauser is planning for Pepe Aguilar to perform with the famed singer/songwriter/producer as part of a development plan for Hauser's younger acts. Hauser wants to cross-promote his artists as well.

"We are not promoting the com-

(Continued on page 32)

## LATIN TRACKS A-Z

- T**ITLIS Publisher - *Entertainment* (D) Heat Music Dist.  
**24** AGORACION (TRINAFAMCO, CONTINO) (MCA, ASCAP/Phon. Int., BMI)  
 AMOR Caracoles del Mundo, BMI/Warner Chappell, BMI  
**31** AMOR PLACIDO (Famengo, BMI)  
**42** ALLEGRIE TU Sento, ASCAP/Universal, ASCAP/Phon. Int., BMI/Globe Lantini, BMI/Radio Apollo, BMI/Globe Lantini, BMI  
**58** CARI (Phon. Int., BMI)  
**60** OCEANO TROPO (1998 Deep Music, BMI)  
**61** HUNDO RUMORE (Famengo, BMI)  
**62** ESE (Debut, ASCAP)  
**64** HUELE A FLOREDO (Phon. Int., BMI)  
**65** INCONTABLE (Phon. Int., BMI/Phon. Int., Latin, BMI)  
**72** LUNA DE LA VIDA (Phon. Int., BMI)  
**73** LUNA DE LA VIDA (Phon. Int., BMI)  
**74** LUNA DE LA VIDA (Phon. Int., BMI)  
**75** LUNA DE LA VIDA (Phon. Int., BMI)  
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**94** LUNA DE LA VIDA (Phon. Int., BMI)  
**95** LUNA DE LA VIDA (Phon. Int., BMI)  
**96** LUNA DE LA VIDA (Phon. Int., BMI)  
**97** LUNA DE LA VIDA (Phon. Int., BMI)  
**98** LUNA DE LA VIDA (Phon. Int., BMI)  
**99** LUNA DE LA VIDA (Phon. Int., BMI)

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WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PRODUCTION	TOTAL
1	2	12	MARCO ANTONIO SOLIS	No. 1	SI TE PUEDIERA MENTIR	1
2	NEW	1	RICKY MARTIN	1	LIVIN' LA VIDA LOCA	2
3	NEW	1	TITO ROSAS	2	POR MUJERES COMO TU	3
4	3	5	MILLI VANILLI	3	UN POCO DE EL ALMA	4
5	2	1	PAULINIS GUERRA 440	4	PAULINIS GUERRA 440	5
6	5	10	NOELIA	5	ME VOY A QUITAR DE EN MEDIO	6
7	6	4	PERNITO FERNANDEZ	6	OSERANSE A BROTAR EN MEDIO	7
8	7	8	GRUPONIMA	7	NINA BONITO	8
9	8	13	CONJUNTO PRIMAVERA	8	ME NECESITO DECIRTE	9
10	12	34	SHAKIRA	9	ME ENAMORÉ DE TI	10
11	13	4	LOS TUCANES DE TIJUANA	10	AMOR PATATICO	11
12	14	12	TIROS DEL NORTE	11	GREATEST GAINER	12
13	9	11	PEPE AGUILAR	12	ME ESTOY ACOSTUMBRANDO A TI	13
14	4	7	ENRIQUE IGLESIAS	13	NUNCA TE OLVIDARE	14
15	13	19	LUIS ENRIQUE	14	ENAMORÉ DE TI	15
16	18	21	TIROS DEL NORTE	15	AMOR PATATICO	16
17	10	3	JORDI	16	ME ESTOY VOLVENDO LOCA	17
18	19	31	MARCE DE PALO	17	AMOR PATATICO	18
19	22	9	JERRY RIVERA	18	ME ENAMORÉ DE TI	19
20	16	23	CHAYANNE	19	AMOR PATATICO	20
21	17	29	JORDI	20	ME ESTOY VOLVENDO LOCA	21
22	15	26	CHARLIE CRUZ	21	BOMBON DE AZÚCAR	22
23	24	27	JAVIER	22	ME ENAMORÉ DE TI	23
24	NEW	1	EDNITA NAZARIO	23	QUIEN TE ROBO EL CORAZÓN	24
25	29	36	MARC ANTHONY	24	ME ENAMORÉ DE TI	25
26	23	15	GISELLE	25	MULE A FLOREDO	26
27	16	22	LEZQUE GLENA	26	ME ENAMORÉ DE TI	27
28	28	18	JUAN GABRIEL CON BANDA EL RECORDO	28	AMOR PATATICO	28
29	RE-ENTRY	8	ELVIS CRESPO	29	LUNA LUNA	29
30	26	17	LUIS FONSI	30	ME ENAMORÉ DE TI	30
31	NEW	1	RODOLFO DURCAL	31	PARA TI LA VIDA	31
32	27	32	SHAKIRA	32	ME ENAMORÉ DE TI	32
33	25	24	LOS MISMOS	33	ME ENAMORÉ DE TI	33
34	26	24	LOS TROS	34	ME ENAMORÉ DE TI	34
35	25	25	FLORENTINO	35	ME ENAMORÉ DE TI	35
36	38	—	JORGE LUIS	36	ME ENAMORÉ DE TI	36
37	33	—	INTOCABLE	37	ME ENAMORÉ DE TI	37
38	32	—	LOS MISMOS	38	ME ENAMORÉ DE TI	38
39	NEW	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	39	ME ENAMORÉ DE TI	39
40	34	—	JUAN GABRIEL CON BANDA EL RECORDO	40	ME ENAMORÉ DE TI	40

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	1	1
2	2	2
3	3	3
4	4	4
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39	39	39
40	40	40

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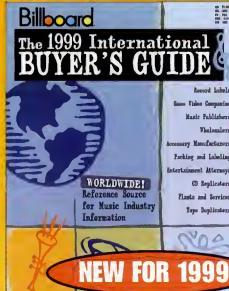


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## Artists & Music

### NOTES

(Continued from page 39)

cert as Pepe opening the show," says Hauser. "It's going to be billed as Juan Gabriel and Pepe. So, the theory is, at the end of 1999, Pepe will have opened new markets, and who better to open up these markets for him than Juan Gabriel?"

Hauser is pondering a tour with Juan Gabriel sharing the stage with Vicente Fernández. "It would be similar to what Elton John and Billy Joel did a couple of years ago," says Hauser.

"Every entertainer has a market," he continues. "I have tried to form a bond among the artists as if it was an athletic team of seven or eight entertainers. Sometimes one player needs more help than another at certain times, and I use my other entertainers to help."

As the booking agent for his artists, Hauser scatters the dates, saying, "I like to cherry-pick the best dates. When you do six weeks straight, a schedule conflict is going to happen to hurt the show—like a big boxing bout, or two big acts will cross and split the public."

*'What you learn from old-school entertainers you can apply and be successful'*

"I remember when [L.A. Dodgers pitcher] Fernando Valenzuela was pitching and I had a show. His shows would drop off 25%-30%. I would see him and tell him to go play for the [San Diego] Padres."

Hauser describes Vicente Fernández, his first client, "as an intense man who does not miss a beat. We will do an arena, and he will see a flock of 200 tickets open. He will say, 'Ralph, the tickets were expensive, because these people should be sitting there.' At a rodeo, he will check every bull, and he will make sure the cowboy rides the bull well."

"Antonio and Pepe are the same way as Vicente. What you learn from the old-school entertainers before you, you can apply and be very successful. There are things told to me by Tony Aguilar that [were] told to him by Lucille Ball."

Now riding high on the charts with one of his best-selling discs, "Entre El Amor Y Yo," Vicente Fernández is scheduled to perform June 26-27 in Mexico City.

Alejandro Fernández is due to drop a new album, "Mi Verdad," May 11. Dúrcal has just dropped a new disc, and Ana Gabriel is scheduled to release her new set later this month.

The one area Hauser does not generally get involved with in his clients' careers is the creative process of recording or contract talks concerning record deals. Still, Hauser says he will get involved with Juan Gabriel's contract negotiations when his current pact with BMG expires next year.

While he has been approached to

sell his company, whose revenue he does divulge, Hauser insists that "we're just babies. My average growth is 30% a year, and the concert business is just starting. Why would I want to sell?"

"I am going to work with my image of the company; do more shows in Mexico, where there is less competition from other types of events such as pro sports; and increase my staff."

**AS THE DISC TURNS:** The Latino consumer press is breathlessly wondering ifEMI Latin's pulchritudinous chanteuse Thalía will exit the label for Sony, now that her affectionate moments with Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, have been caught on Spanish TV.

Indeed, the film segment revealed Thalía flashing what is believed to be an engagement ring. Thalía owes EMI one more disc. No official announcement of impending nuptials has been announced.

Meantime, Mottola's former wife, Mariah Carey, has been filmed on Spanish TV in various displays of romantic friendship with WEA Latina mega-idol Luis Miguel. There is no word as to the extent of their amorous relationship, but wouldn't it be interesting to get these two into the studio to cut a duet as, say, Mariah & Mickey?

**RELEASE UPDATE:** As sales in the stateside Latin sector remain on record counts in 1998, the second quarter promises to lift the market to unprecedented heights.

Top chart performers scheduled to drop new product in the next three months are from the market's current front-running label, Sony Discos. It is slated to issue new titles from Elvis Crespo, whose latest set is still parked in the top 10 of *The Billboard* Latin chart; 56; Alejandra Fernández, who follows up his gold pop album with a new *ranchera* album; Ana Gabriel, whose pop disc was produced by Emilio Estefan Jr.; and D&G, whose album was piloted by Sergio George.

EMI Latin is lining up a big second-quarter release slate, with product expected from Mexican diva Thalía, Colombian indie-rocker Carlos Vives, ranchera singer Graciela Beltrán, and popular actress/singer Laura León, plus a greatest-hits package from Jon Secada. EMI Latin's disc imprint is slated to drop product from popular group Lipiación and Los Invasores De Nuevo León.

Ponivissa's latest quarter releases are headed up by titles from fast-rising Conjunto Primavera and legendary norjeño duo Los Tigres Del Norte.

WEA Latina is scheduled to drop new product as well. Mandi, an unplugged disc taped in March; El Tri, which has cut a disc backed by a symphony; and Café Tacuba, now set to issue a double album. WEA Mex is expected to put out second-quarter sets from Banda stars Banda

Machos and ranchera/country group Caballo Dorado.

Pop star Cristian and Chilean pop/rock act La Sociedad are both releasing albums for BMG U.S. Latin in the quarter. Cristian's album is being produced by prominent singer/songwriter Kike Santander.

RMM is slated to drop second-quarter product from salsa titan Tito Nieves, *nevernuevo* heartthrob Manny Manuel, Latin jazz giant Eddie Palmieri, and *salsera* idol Illya.

Hyland Latin makes its debut in the Hispanic arena in the second quarter with product by Chris Perez Band, headed by Selena's former husband, and Gipsyland, a pop/tanango outfit from France.

Caimán's three big releases for the quarter are titles by tropical/pop trio Alquimia, bachata singer Juan Manuel, and Spanish veteran Miguel Ríos.

**GEE-SELLEH TURNS 30!** From the wiff-I-had-been-there category, Ariola/BMG *nevernuevo* diva Giselle celebrated her 30th birthday March 30 with a lively bash at the Club Saurin in Condado, the touristy part of downtown San Juan, Puerto Rico.

In attendance were Giselle's fauces, Argentine model Julián Gil; EMI Latin heartthrob Carlos Ponce; Rey Reyes, member of Fonovisa's El Reencuentro; RMM *salsera* Robert Avellanet; Herman Delgado, EMI Latin's X-FM San Juan; Juan Ruiz, PD of WCOM-FM San Juan; and Giselle's manager, Antonio "El Gángster" Sánchez, who hosts the top-rated, Howard Stern-style morning radio show on WPRM-FM, "El Bayú De La Matmana" ("The Morning Brother"). It seems more and more radio folks are getting into the management game, with any apparent regard for a possible conflict of interest.

**STATESIDE BRIEFS:** Opera luminaries Luciano Pavarotti has invited Sony Discos' superstar Ricky Martin to perform with him at a charity concert in his hometown of Modena, Italy. The event, set for June 1, is to be called "Pavarotti And Friends." Other friends tapped to perform are Sting, Eric Clapton, Elton John, Vanessa L. Williams, and Stevie Wonder.

Salsa queen Celia Cruz and manager Ralph Mercado's anniversary have parted ways after 25 years. No reason or comment for the split was offered by either side. It also is not known if Cruz owes Mercado's label any more money, or if she will continue to record for RMM.

Nuyorican salsero Jorge Lewis is coming to his parents' home island of Puerto Rico to promote his old D.L.A. set. The new disc gets started at 17 with the Harlem Boys Choir and later sang backup for young salsa crooner Luis Damon.

Assistance in preparing this column provided by Karl Rosen in San Juan

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# Pro Audio

ARTISTS & MUSIC

## Sony Studios Fits All Niches Under Its Expansive Roof

**MOST SUCCESSFUL** recording studios cater to niches in the market—music recording, mixing, post-production, etc. However, Sony Music Studios, by virtue of a unique mandate, has been forced to compete on all those levels and more.

Established in 1993 on New York's West Side on a site once used by the Fox film company, Sony Music Studios was designed to meet all the needs of the company's artist roster, from writing, rehearsing, live performances, and video shoots to recording, mixing, editing, and mastering.

At the same time, Sony needed to serve the archival and remastering functions of its family of labels—no mean feat when you consider that Sony owns the CBS Records library, one of the oldest and most impressive of the industry's tape vaults.

And, because of Sony Corp.'s position as one of the world's greatest technology innovators, the studio has had to stay on the leading edge of the many technological revolutions that have taken place in the past six years, from the Internet to the development of DVD and Sony and Philips' proprietary Super Audio CD.



by Paul Verna

"The original vision from [Sony Music Entertainment chairman/CEO] Tommy Motiola and [Sony Music senior VP] Al Smith was to create a home for artists, both emerging and superstar, to do a lot under one roof in a creative and supportive environment," says Andy Kadison, senior VP of Sony Music Studios/Automatic Productions. "We always thought we'd try to be as great as the great studios, and we're right there, but we also set the bar a little higher."

In order to be all things to all people, Sony has built an unprecedented amount of flexibility and interconnectivity into its rooms, according to Kadison.

"All of our rooms can perform at least two different functions," he says. "All our video edit rooms could be live production suites,

and our rehearsal rooms could double as writing rooms. The adaptability of the studio is a wonderful asset."

The studio's ability to accommodate every step of a recording project under one roof is constantly put to the test, according to Ian Huckabee, VP of audio operations and marketing. He notes that Herbie Hancock's Verve Records release "Gershwin's World" used Sony Music Studios to full effect.

"We recorded two tracks on the album on the main stage, and from there we went to Studio D for mixing and to [Sony mastering engineer] Mark Wilder's room for digital editing and mastering," says Huckabee. "The decisions could be made and altered, so there weren't car rides or flights from one studio to another. The producer, Bob Sadin, said that the impact of having everything under one roof was tremendous."

Wilder says, "I'd go down to the room, listen to a mix, and say, 'In comparison to everything else I've heard, you need to do this and that,' and then I'd show up in the morning and have a test reel that I could put up and EQ. Then

Bob Sadin would come in, listen, and make corrections, so mastering became an integral part of mixing. There was this wonderful movement of ideas back and forth. It became a fun way to do a record."

Another, ongoing project that takes advantage of Sony's diverse capabilities is the David Byrne-hosted "Sessions At West 54th" show on PBS. The entire program—from the music performances to the title edits—is produced in-house.

"We're able to record the show as a TV event," says Kadison. "We use the mix rooms to record live audio from the sound stage, and we remix the multitracks in another studio. We do all the video offline editing on Avid systems, and we finish it in the digital online suites. We do all the audio post, sweetening, and video graphics as well."

Kadison adds that plans for a DVD release of "Sessions" highlights necessitated changes in the way the program was produced. For one, the show is now shot in digital component video in order to facilitate the conversion to DVD. In addition, a multichannel

(Continued on next page)



Jazz pianist Herbie Hancock recorded, mixed, and mastered his latest project, the Verve release "Gershwin's World," at Sony Music Studios. Shown standing on the main stage, from left, are Sony Music Studios associate director of audio operations Brian McKenna and engineers Rob Rapley and Rob Eaton. Pictured seated is Hancock. (Photo: Kieran Connelly)

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CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE	NO SCRUBS	NO SCRUBS	HOW FOREVER FEELS	WHAT'S IT GONNA BE?	HEAVY
Artist	TLC/ K. Briggs (LaFace Artists)	TLC/ K. Briggs (LaFace Artists)	Kenny Chesney/ Buddy Cannon (Mercury Nashville)	Busta Rhymes feat. Jazze	Collective Soul/ Ed Roland (Atlantic)
Producer (Label)			Normie Wilson (BMG)	Darrell DeLita Alamy (Plymouth Electric)	
RECORDING STUDIO(S)	DARP (Atlanta) Carlton Lynn	DARP (Atlanta) Carlton Lynn	WOODLAND (Atlanta) Billy Sherrill	CRITERIA (Atlanta) Vinny Nicotelli	CRITERIA (Atlanta) Chris Carroll Jason Elgin
RECORDING CONSOLE(S)	SSL 6056	SSL 6056	Neve 8058	SSL 6056E	Neve 8078
RECORDED(S)	Studer A827	Studer A827	Sony 3348	Otan MTR 90	Studer A827
MASTER TAPE	BASF SM900	BASF SM900	Quantegy 499	Ampex 499	Quantegy 499
MIX DOWN STUDIO(S)	DARP (Atlanta) Leslie Brathwaite	DARP (Atlanta) Leslie Brathwaite	STARSTRUCK (Nashville) Kevin Beamish	QUAD (New York) Ben Arndt	ENCORE (Burbank, CA) Tom Lund Alge
CONSOLE(S)	SSL 4000	SSL 4000	SSL 19000	SSL 19000	SSL 40566
RECORDED(S)	Studer 827	Studer A827	Sony 3348/ Studer 820	Studer A827	Sony 3348 HR
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Tom Coyne	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Digital Catalog Debuts In Germany

### New CD-ROM Points To Online Ordering By Customers

BY WOLFGANG SPAHR

HAMBURG—The German record industry has launched a digital catalog that it claims will be a key building block in the construction of a new electronic information system for the music industry.

With more than 1 million entries on a single CD-ROM, the Music Info Disc (MID) contains a complete directory of all recordings available in Germany, from current chart product to back catalog. Designed to run on all Windows platforms—and recommended for systems with

Windows 95 or later versions—the multimedia project is backed by labels' body BPW and industry-wide electronic-ordering network Phononet. The MID will be featured in music industry campaigns and sell through retail stores at \$2.80.

According to Peter Zombik, managing director of BPW, "The Music Info Disc is merely the first step toward building up a multimedia music information system for the future."

He adds, "We are pleased that this digital music catalog so quickly with

the assistance of all record companies and partners."

Released April 6, the CD-ROM contains information on approximately 150,000 albums and singles, representing 1 million tracks. Cover artwork for 80,000 releases is also included. Songs can be searched for by using any one of eight criteria, including title, artist, format, and genre. The initial list provided can then be sorted through by using seven different filters, including playing time and record company.

According to project manager Thorsten Hansen of BPW, one of the greatest challenges in producing the MID was to ensure that the data was up to date and absolutely correct. He adds, "We had to produce decentralized data"

(Continued on page 77)

## German Minister Apprised Of Music Biz Concerns

HAMBURG—German Federal Culture Minister Michael Naumann has been given a firsthand report on the concerns of the German music industry.

A delegation of senior executives led by Gerd Gebhardt, chairman of the German Phono Academy, told Naumann about their worries over piracy and noted that a major source of concern was the trading of illicitly copied CDs happening on German school playgrounds. This, the execs argued, was exerting considerable pressure on record stores in the vicinity of schools. Gebhardt went on to call for an international initiative to protect music rights on the Internet.

Naumann responded by promising to use his political power to protect music makers' rights in Germany. He noted, however, that combating piracy in both the physical world and the online environment requires international cooperation and said he would work to secure the cross-border initiatives needed.

Pictured, from left, are Naumann, Gebhardt, Helmut Koenig (Thorofon), Peter Zombik (managing director of industry body BPW) and the German national group of the International Federation of the Phonographic Industry, and Martin Schaefer (managing director of BPW).

WOLFGANG SPAHR



## 'Candle' Still Burning On Canada's Chart

BY LARRY LeBLANC

TORONTO—Canadians are still buying Elton John's single "Candle In The Wind 1997/Something About The Way You Look Tonight" as a keepsake, 20 months after the death of Diana, Princess of Wales.

The single was released on a non-return basis Sept. 12, 1997, yet is currently No. 5 on the SoundScan singles chart here. It was deleted Feb. 1, 1998, by PolyGram Group Distribution in Canada (now the national sales division of Universal Music Canada).

"From the day of release, Elton John's 'Candle In The Wind 1997' has been in the top five in this country," says Randy Lenzon, president of Universal Music Canada. "It spent

several months at No. 1."

According to SoundScan, "Candle In The Wind 1997" has scanned 1.3 million units to date, but the figure vastly underrepresents sales of the single, which is certified by the Canadian Recording Industry Assn. for an unprecedented 2 million units sold. SoundScan measures units bought in record stores and

department stores. John's single has also been widely sold by nontraditional accounts, including grocery stores, drugstores, and gift shops.

(Continued on page 61)



JOHN

## Shim To Head Warner's Korean Affiliate

LONDON—The newest member of Warner Music International's Asian management team is David Y. Shim, who joined April 1 as managing director of the multinational's Korean affiliate. Based in Seoul, he succeeds Jonathan Park, who left last November.

"David is an extraordinary fellow," says Warner Music Asia Pacific president Lachlan Rutherford, to whom Shim reports. "He'll double our business [in Korea] in 18 months."

Previously, Shim was president of EMI Music Korea. Shim will meet his fellow Asian managers and other Warner colleagues during the week beginning April 19, when Warner Music International holds its 1999 managing directors' conference in Hong Kong. Among those attending will be Warner Music Group co-chairman/co-CEO Bob Daley, Warner Music Inter-

national (WMI) chairman/CEO Ron Lopez, and probably the man expected to be WMI's next president, Roger Ames (Billboard, March 20).

Warner Music Korea, which was established in 1988, has a staff of 37. Jonathan Park was managing director for five years. The company is thought to generally rank around fourth out of the five multinationals, all of which compete within a relatively narrow market-share band—and all of which, together, have less than half the total Korean market.

Samsung's music operation was the dominant local independent in 1998, according to observers, with a share pegged at around the 16% mark.

Shim joined EMI in Korea three

years ago, when Rutherford was regional head of EMI Music. As a result, his arrival at Warner has renewed local speculation about the intensity of rivalry between the two companies. Sources say EMI tried to retain Shim, whose contract there expired March 31. Neither Rutherford nor EMI Music Asia president Matthew Allison would comment on the specifics. Allison is expected to appoint a successor to Shim within 60 days.

"People come, people go," Rutherford is willing to say. "But we have a good relationship with EMI around the region, including in the Philippines, where talented brothers happen to be in charge of each affiliate."

Rutherford was referring to Ricky and Chico Ilaad, heads of the Warner and EMI companies, respectively.



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# SGAE Pledges To Work With

BY HOWELL LEWELLYN

MADRID—The world's largest Spanish-language authors and publishers' society, SGAE, has given a warm reception to the initiative by three Anglo-American authors' bodies to sue SGAE and avoid duplication of effort by forming the International Music Joint Venture (IMJV) (Billboard, March 27). "It is a very clever move and definitely in the right direction," says SGAE executive president Teddy Bautista.

But Bautista stops short of pledging SGAE's imminent membership in the IMJV. "We are willing to establish ways of working together before the second phase, that of joining," he says. "First, the IMJV will have to develop its core system much more. My view is to look at these joint ventures as a move toward the future."

The IMJV is a joint venture between U.S. performing right body ASCAP, the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCP/PRS), and Denmark's BMAE/STEMA. Their unprecedented link would mean

an estimated 50% of the world's musical works being registered in one place. Bautista says an SGAE contribution would add 18%-20% of the world's total copyrights, including much material from Latin America and the U.S.



He adds, "One thing I must stress is that several Spanish-language copyright bodies have been doing something similar for years now with a project called 'Latinator,' which was presented at a Billboard conference in Miami and then to publishers and other bodies." Latinator is a method by which Spanish-language repertoire from several territories is centrally registered. "Latinator started and developed the common information system four years ago. We recently received a visit from IMJV senior executives, who gave us an extensive explanation.

The question now is how the IMJV interfaces with Latinator," Bautista says.

"We could save a lot of money by joining forces with the IMJV, because that would give us much Anglo-American repertoire in electronic form, well-documented, with high-quality information, and in exchange we would give them our Anglo-American repertoire in the same format," he explains. "But since SGAE will wait longer for the IMJV 'to work out their own problems.' It's not easy; there's a very big stage."

Another thing to take into account, he adds, is that many bodies covering other English-language repertoire might want to jump aboard. "There's the [U.S. body] BMI eventually plus repertoire from Canada, Australia, New Zealand, and so on. We agree with the system insofar as we have been doing this for four years, but Latinator is an original agency that works in specific territory with a specific repertoire."

# Pricing Plaudits for Universal Canada

BY LARRY LOBLANC

TORONTO—Canadian music retailers are reacting favorably to Universal Music's new pricing structure, which took effect April 1.

Superstar pop titles will now cost retailers \$13.99 Canadian (\$20.20 net), and front-line pop will sell for \$12.31 Canadian. Classic and jazz titles are priced at \$14.11 Canadian (\$9.29).

Front-line product generally costs music retailers \$12.25-\$13.99 Canadian (\$8.06-\$9.20) and generally sells for \$13.95-\$17.99 Canadian (\$9.20-\$11.54). Superstar titles generally cost \$12.25-\$13.99 Canadian (\$8.06-\$9.05) and sell for \$17.99-\$21.99 Canadian (\$11.54-\$14.47).

The new pricing sits between the rates maintained by Universal and PolyGram Group Distribution (PGD) in Canada before the parents of the two companies were merged. Universal's old pricing structure was \$12.91 Canadian (\$8.50) net for front-line titles and \$13.91 Canadian (\$9.15) for superstar titles, while PGD's front-line and superstar product was \$14.11 Canadian (\$9.28).

"We had a harmonized pricing to an upper middle ground," says Randy Lennox, president of Universal Music Canada. "We're still reasonably high end [compared with other Canadian-based music multinationals], but we're buying from the Ontario-based, 33-store Sunrise Records, say, it's fair pricing, but they ended up changing an awful lot of stock. The good news is that PolyGram's \$14.85 means in \$8.77 net [price] is a lot better than the exception of some superstar acts."

"In terms of a percentage increase, [the new pricing] is less than an increase of 1% for us," says Roger Whamler, VP of publicity for HMV Canada, which operates 97 stores nationally. "PolyGram product

dropped, and Universal product went up a bit. It's a bit of a wash." Adds Cam Mitchell, buyer with Roban Distributors, which operates 45 Sam the Record Man stores nationally, "Universal did a good job of amalgamating the two [pricing rates]."

However, Lane Orr, buyer with the 15-store West Coast-based A&B Sound, argues that Universal has come ground to cover to fully merge the two catalogs. "There's a gold mine in PolyGram catalog that hasn't been addressed yet," he says. "For instance, Bob Marley's 'Legend' is at full price, which is unacceptable. From a retailer perspective, that album is a good

margin item but not when you're trying to sell it for over \$20 Canadian [\$13.16]." He adds, "Previously [the company that worked their catalog the best was Universal; the company that worked it the least was PolyGram]."

Lennox declines to divulge the changes to PolyGram's catalog currently being considered, but he says, "We are developing a significant mid-price catalog, and there will be announcements coming soon."

In Canada's mass retailers were infuriating when PGD, apparently seeking to enforce a worldwide pricing strategy, raised dealer prices for most of its front-line pop titles

(Continued on page 63)

# Filipino Labels Expand Marketing

Affiliates Use New Tactics To Sell Int'l Product

BY DAVID GONZALES

MANILA, Philippines—Raffles, TV-love-sick contests, and retail banners are among the tactics being used by the Philippine affiliates of major labels to market new product from international acts.

Breaking international repertoire relies heavily on exposure on the tried-and-tested routes of television's MTV Asia and Channel V, radio airplay, and artist promotional tours. But to get the edge, labels are seeking new ways of making an impact.

For example, OctoArts/EMI, a joint venture between OctoArts and EMI, is seeing quintuple-platinum success with 200,000 copies sold of "The Moffatts"—Charles One: A New Beginning" (platinum is 40,000 units). The Canadian band

is signed to EMI Electrola in Germany.

The track "I'll Be There For You" received exposure before the album's release here last May. In June, the Moffatts came for a promo tour that included a contest on a popular daily nighttime show, says international marketing manager Jim Baluyut. Contestants who mimicked the band were judged by the Moffatts themselves.

Warner Music Philippines (WMP) saw success with the Corp's "Talk On Corners" (143/Atlantic), says WMP international marketing A&R manager Momy Romana. The band visited in April for TV guest spots, radio interviews, and mail shots, the latter a staple of promo tours here.

(Continued on page 77)

# newslines...

EMI MUSIC ITALY has joined Warner Music Italy in a battle to acquire Italy's largest independent label, RTI Music. The label is part of the Mediast group 51% owned by media magnate

Antonio Bertinotti. Although EMI Music Italy declines to comment, RTI Music managing director Roberto Magrini confirms that Warner, EMI, and others are negotiating. "We are looking to create a joint venture with a major label," says Magrini, adding, "It is impossible to compete with majors whose local affiliates have international repertoire at virtually zero cost to distribute." RTI's publishing activities and catalog will remain in the Mediast group, which includes three national TV networks. "They are too valuable for our TV activities," says Magrini. He says negotiations are not expected to reach a conclusion for "a while yet." Reliable sources say that EMI and Warner are seeking a majority stake in RTI Music, which will retain its identity under any deal.

MARK DEZZANI

SINGAPORE-BASED recording and multimedia company Firm Holdings closed the year ending Dec. 31, 1988, with a record net loss of \$10 million. The results reversed a modest \$1 million profit made the previous year and came on the back of a 32% slump in revenues to \$11.2 million. Firm's full-year statement showed that it suffered losses in its key home market, with sales down from \$7.6 million to about \$5.5 million, and in Malaysia, where revenue dipped from \$5.5 million to \$2 million last year. The only bright spot was in the Philippines, where sales improved from \$88,000 in 1987 to a respectable \$2 million last year. The overall results were no surprise, since the company had issued a warning last month about its poor 1988 performance. Firm reports in Singapore dollars; the exchange rate used here is 1.7 Singapore dollars to the U.S. dollar.

NAZEM HUSAIN

CLAES CORNELIUS, managing director of Copenhagen-based indie label Mega Scandinavia, has sent out an appeal to all Danish record labels in an effort to help Kosovar children. "We hope that a broad range of Danish acts will deliver one track [apiece] to be used on a double album that should have as broad a genre representation as possible. The aim is to produce significant sales and as much money as possible, to be donated to Kirkens Nødhjælp [a Danish national church charity fund] or another charitable organization that will provide aid to Kosovo," Cornelius says. The record will be produced as soon as possible, and Mega says it has already received confirmation from a couple of record companies.

CHARLES FIERRO

UNIVERSAL MUSIC INTERNATIONAL has named Linda Greenhalgh and Julian Huntly VPs of its strategy marketing division, based in London, effective immediately. Greenhalgh, most recently VP of PolyGram's special-marketing unit PolyMedia and Insight, becomes VP of commercial and consumer marketing. She retains responsibility for direct-response TV and mail-order unit Insight, which she established in 1984. Huntly, who since 1995 has been international concept manager in the strategic marketing division of Universal Music International (UMI), becomes VP of marketing and A&R. The two executives, who will be supported by three managers each, report to Wolf Urban, UMI's senior VP of strategic marketing. UMI says that it plans to appoint a third VP to the division, responsible for TV merchandising. Meanwhile, it is understood that candidates have been identified for a VP of promotions, who will report to UMI senior VP of marketing and A&R Max Hole. Universal has also said to have appointed Carol Bering, formerly PolyGram International's manager of promotion and production, to the new role of manager of catalog marketing at UMI and former Universal manager of promotion Ruth Flower to a similar role at UMI. The company was unable to confirm these appointments.

CHRISTIAN LOEWEN

THE INTERNATIONAL INTELLECTUAL PROPERTY ALLIANCE representing copyright owners in the American film, music, software, and book publishing industries has called for Singapore to remain on the U.S. government's watch list. The alliance represents 1,350 American companies. Rising piracy levels in the island-state cost them \$140 million last year, up from \$124.98 million in 1997. Singapore has been on the watch list since 1995. While the alliance's report showed that Singapore's piracy levels in all categories were among the lowest in Asia, it called for Singapore to implement "sustained, intensive police enforcement" against piracy. The report also acknowledges that Singapore was among Asia's best copyright enforcers in the early 1990s but says it "stumbled badly in its response to the new epidemic of digital piracy run by nimble and better-organized syndicates." Responding to the report, the island-state's Trade Development Board says that Singapore's enforcement agencies conducted nearly 700 raids last year.

NAZEM HUSAIN







# HITS OF THE WORLD CONTINUED

EUROCHART		04/17/99	MUSIC & MEDIA
THIS LAST	WEEK	WEEK	WEEK
1	1	1	1
2	2	2	2
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4	4	4	4
5	5	5	5
6	6	6	6
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MALAYSIA		(RIM) 04/06/99
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IRELAND		(IRMA/Chart Talk) 03/31/99
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20	20	20

AUSTRIA		(Austrian Pops/Rainbow) Top 40 04/05/99
THIS LAST	WEEK	WEEK
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4	4	4
5	5	5
6	6	6
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SPAIN		(OFI/ELAFI) MS 03/31/99
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HONG KONG		(GPH Hong Kong Group) 03/28/99
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BELGIUM		(Promot) 04/05/99
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SWITZERLAND		(Media Control Switzerland) 04/11/99
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# COLLECTORS

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**FRENCH CULTURAL-EXPORT** achievements include the coveted No. 1 position on the British singles chart, after Mr. Oizo takes the top slot there for the second week. "Flat Beat" is a stripped-down techno track with a repetitive single-note lead line from an analog synth. The single's current success stems from its use in the quirky TV ad for the Levi's Sta-Prez clothing brand featuring the puppet Flat Eric. It's a coup for Paris-based techno label F.



FLAT ERIC & DUPLEX

Communications, better known for the super-cool house of Laurent Garnier. "Flat Beat" is the product of Parisian artist Quentin Dupieux, who directed the TV ad. In Europe, the single, released March 22, is distributed by the Belgian indie play It Again Sun (PIAS), except in Germany, where it goes through the PIAS-led joint venture Connected. "Flat Beat" is also No. 2 in music & media's European Hot 100 singles, No. 3 in Ireland, No. 5 in Italy, and No. 6 in Germany. It's a chart entry at No. 10 in the Netherlands.

CHRISTIAN LORENZ AND DOMINIC PRIDE

**CHRISTIAN FALK'S** debut solo album, "Que Bordo" (Global Music Pulse, Billboard, Feb. 29), is set for a release through Atlantic Records in the U.S., says Warner Music Group execs. The set, featuring eight different lead vocalists, among them Robyn, Stevie Nicks, Neneh Cherry, and Jevetta Steele, was presented—along with releases by Inez, Conny Bloom, Dilba, and Eva Dahlgren—at the company's annual spring showcase, held March 22 in London. ANDERS LINDQUIST

**HOT SALSA** is invading the old north, with Universal Denmark signing a distribution deal for Jorge Cordero & Los Gran Danes' self-recorded album "Al Tiempo" (In Time). The 10-track set offers traditional salsa themes, along with *cumbia*, tango, mambo, cha-cha, and rumba. An exiled Cuban, Cordero leads a 15-man, mixed-race band that has been touring his adopted country. "It's great," he says. "In Denmark, where they're not used to that type of music, they throw themselves into the dancefloor even though they don't know the steps, and that doesn't happen in places where salsa is familiar." Cordero charted five years ago in the U.S. with his debut album, "Rompiendo El Hielo" (Breaking The Sky), on the Top Ten label. Three years later, "El Bongo" (The Bongo) was released on PsyGrass in Denmark. Cordero is talking with potential distributors in other territories for "Al Tiempo." CHARLES FERRO

**SADJ OPELAKI** launched his global career as Kylie Minogue and Natalie Imbruglia. Now, Marianne McCutcheon, star of the U.K.'s top soap, "Eastenders," is looking to follow in

their footsteps. The day after shooting an accident scene that wrote her character out of the plot, 22-year-old McCutcheon flew to New York to begin her debut solo album for the Virgin U.K. label Innocent. The first single, "Perfect Moment," was written by Wendy Page and Jim Marr, who produced "Honey To The B," the debut album by 16-year-old Innocent singer Billie. "Perfect Moment" was released in the U.K. on April 5 and is expected to debut in the top five. The song is a swelling ballad in the style of Celine Dion, but McCutcheon insists that her role model is someone else. "If I am the U.K. version of anything, I'd want it to be Barbra Streisand," she says. McCutcheon's as-yet-untitled album will be released later this summer. NIKEL WILLIAMSON

**GIANSK, POLAND-**based indie label Biodro Records has amassed eight nominations for its two-act roster at this year's Fryderyk Awards, to be held Saturday (10) in Warsaw. The band Kury received four nominations; group, alternative album (for its second album, "POL.O.V.I.R.U.S."), and song and video for "Lesiona Depresja" (Autumn Depression). The band's leader, Tymon Tymninski, got two nods: lyricist of the year and composer of the year. The band Siskia got a nod for alternative album as they Stooges-inspired "Statek Komieny" (Spaceship), also nominated for debut album. Tymninski, who co-produced both nominated albums, is also co-founder of Biodro and leader of the avant-garde jazz group Milose and other formations. "I established the label to promote my music the way I wanted to," says Tymninski, "to avoid being categorized." Distributed by established indie label SP Records, "POL.O.V.I.R.U.S." has sold 8,000 copies, and "Lesiona" has sold 3,000, according to Biodro. BARNABY HARWARD

**INTERNATIONAL INTEREST** in the cross-cultural, South African-based project Egyptian Nursery and its debut album, "New Anthem," is mounting, says the band's record company, Fresh Music. "Milem was key in stimulating interest in Egyptian Nursery and we've had approaches from companies in France, the U.K., and the States," says the independent label's managing director, Benji Mule. "We're not rushing into a deal... we want to make sure we choose a partner that's really committed." Based in Johannesburg, Egyptian Nursery is Mauritanian Ariane Bechard, Scotsman Craigie Dodds, and Mojame Kalume from the Democratic Republic of Congo. This year's intriguing pop to emerge from South Africa in recent times, with a mix that includes rapping in French and Lingala, trip-hop grooves, and poly-African beats. "This is very much a fluid project, as opposed to a conceptual band," says Mule. "We're working on our next album, which will include tracks reflecting the distinct sounds of each member." DIANE CORTEZ

## Universal Music Revamps Danish Distribution

**BY CHARLES FERRO**  
COPENHAGEN—Universal Music here is taking a two-pronged approach to speeding up distribution. Universal Denmark managing director Jens Otto Pabian says the new system is based on a combination of the Danish company GDC, which distributes most major labels here, and Universal's central distribution warehouse in Hannover, Germany.

The German site was PolyGram's main distribution point, but throughout 1998 PolyGram had difficulty delivering to Danish customers on release dates, and the company was often unable to meet demands for deliveries of hits within 24 hours of order.

"Under the new system, best sellers will be stocked at GDC in Denmark, giving stores a local supplier of the hottest product. 'It's an excellent idea,' says Pabian. 'Merchants can get everything through one place, GDC, and it will clearly im-

*'It's an excellent idea. Merchants can order everything through one place.'*

prove deliveries of our hits.

"Universal has worked with GDC before, but now we've combined distribution. All the big sellers—that might be the top 100 or 200 titles—will be stocked at GDC. This means that 80% to 90% of our sales volume will be at GDC." The remaining repertoire will be delivered from Hannover.

"That's where our back catalog products will come from, so it will be valuable when we have catalog campaigns," says Pabian. "At the same time, we won't run the risk of having inventories pile up here in Denmark. Before this, we had to place orders for a certain number of units of a catalog title."

All Danish retail orders will be placed through GDC. Titles in the Danish market will be packed for immediate delivery. Orders for all other products will be transmitted to Hannover, where they will be consigned for overnight delivery to GDC, which will then deliver the product to customers and be responsible for invoicing.

"Retailers will have access to our entire catalog through GDC," Pabian adds. "And I don't expect the retailer on an order-basis to get actual delivery to a store to exceed 72 hours." Universal expects the new system to be fully implemented by July 1.

## EMI Italy Splits Label, Manufacturing Units

**BY MARK DEZZANI**  
MILAN—EMI Music Italy split its label activities and CD manufacturing and distribution operations into two distinct entities, effective April 1.

The CD plant and distribution center at Caronno Pertusella on the outskirts of Milan will be the new EMI Operations Italy Spa, while all label activities remaining there, such as administration, will be moved to EMI Music Italy's central Milan offices. Vico Dello Igo, formerly operations manager at the CD plant, becomes director general of the new entity and will report to EMI Music Worldwide offices in London.

don.

Riccardo Clary remains president of EMI Music Italy and director general of Virgin Music Italy. Clary—who was promoted to president one year ago after turning around the fortunes of Virgin Music Italy as director general—says, "We are closing our first year in charge, which has seen many changes. Apart from success with international repertoire such as Cartons, Elton, and Robbie Williams, we have doubled revenue on local repertoire and created some solid projects for



domination by the major record companies, with the creation of packaging of tracks into albums and buyers opting for top tracks only. Rights owners need to seek new payment models, based, for instance, on download fees or a fixed track or subscription allowing download of a preprogrammed number of tracks. Rights owners may have to deal with a new generation of exploiters.

He added that in the online environment the majors face a bleak future unless they move decisively and soon. "They face loss of domination over key promotional channels and distribution infrastructure, and there is an urgent need for them to own and legitimize the digital distribution environment."

Feldman commented that Web sales of music carriers have been "modest" so far, worth about \$100 million in 1998 but predicted to grow to \$1.4 billion by 2002. Internet transactions represent about 8% of total U.S. carrier sales.

"Market leaders in music carrier sales are CDrom/NSK and Amazon, and sales are predominantly by back catalog and niche material in direct contrast to the situation in High Street retailing. Consumers are buying because it's convenient, open all the time and with extensive catalogs available. The product range is searchable, and audio streaming enables people to try before they buy."

Feldman noted that there are more than 10 million MP3 users, including about 200,000 RIAA players. "There are a lot of MP3 college users in the States, and there is a dangerous culture of believing that music is or should be free."

He said he regarded the situation for music publishers as "potentially exciting." There will be new channels and a reduction of exploitation of possible new partners and exploiters of their rights. Piracy remains a serious threat, however he added, and there is a need to press for international cooperation on rights management and copyright control.

Territoriality in rights on a long-term basis "will wither" with implications for present subspecializing arrangements.

Our strategic marketing division. The separation of our label and other activities will allow us to give more emphasis and focus in all areas."

Dello Igo, who has been with EMI Italy for 26 years, says his objectives are to expand the client base for the CD manufacturing plant and to further modernize the distribution activities.

"We have the capacity to produce 30 million CDs a year," says Dello Igo. "In 1998, we produced 26 million units—mainly for EMI and Virgin Music Italy and our European affiliates—and I will be seeking to find new clients outside of the EMI group."

## Major Record Companies Warned To Get Online

**BY NIGEL HUNTER**

LONDON—Warning major record companies that they are in danger of being left behind in the world of the Internet was sounded at a one-day conference on its opportunities and threats by the U.K. Music Publishers' Assn.

The speaker with the message was Tony Feldman, a digital media sources consultant who heads the Informed Sources con-

sultancy, which specializes in interpreting the impact of new media on traditional businesses. He perceives independent record labels and individual artists as bypassing the majors.

"The independent labels have been among the first to experiment on the Internet," said Feldman, "while the majors on the whole are hanging back, unsure of what moves they should make. The day may be over for the

domination by the major record companies, with the creation of packaging of tracks into albums and buyers opting for top tracks only. Rights owners need to seek new payment models, based, for instance, on download fees or a fixed track or subscription allowing download of a preprogrammed number of tracks. Rights owners may have to deal with a new generation of exploiters.

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## PRICING PLAUDITS FOR UNIVERSAL CANADA

(Continued from page 61)

from \$13.55 to \$14.85 Canadian (\$8.78 to \$8.77)—formerly its price for super-gram product. However, no other multinational based in Canada followed its lead, and retailers reacted by raising the street price of PGD product. \$1.82 Canadian (\$0.81-\$1.82) above other front-line titles from PGD's competitors and scaling down readers of new PGD releases.

"The PGD strategy was that other labels would follow [with higher pricing], but nobody did," says HMV's Whiteman. "Then PolyGram stood out like a sore thumb. What they did, in principle, made sense, but we just lost further mar-

gin because [retailers] competed at their old pricing."

"Adjusting the PolyGram [pricing] was long overdue," concludes Orr. "PGD was out there alone for two years. [The Vancouver] market is very aggressively priced, and we had product selling at retail for less than what I was paying PolyGram."

"You will no longer see a \$2 disparity at stores with PolyGram product," predicts Sunrise's Baker. "Sunrise was just a little too far out there. Obviously, Universal felt the same way."

*The exchange rate used in this story is \$1.62 Canadian to \$1 U.S.*

## 'CANDLE' STILL BURNING ON CANADA'S CHART

(Continued from page 60)

Doug Spence, director of the Canadian operations of SoundScan, says the lengthy chart run of "Candle In The Wind 1997" is due to Canada's direct sales market.

"It's showing up on the chart only because there's no singles market here," he says. "It's selling 600 units a week, but [sales are] winding down." Total sales for singles are normally in the region of 2,000 to 6,000 units.

With product bought earlier, such as mass merchants as Zeller's, Sears, and WoolCo account for the bulk of the single market. "It's not a singles market," says traditional music accounts still carry the title.

"Our [Toronto flagship] Yonge Street store has never been out of the single," says Cam Mitchell, buyer with

Roblin Distributors, which operates 65 Sun Record Music stores nationally.

"We've got a few thousand [copies] knocking about, which is probably more than we need," says Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 store locations nationally. "We overbought on our second buy due to it being limited and wanting to explore there were copies in the stores."

However, most traditional music retailers have long sold their stock of the single.

"I don't have a single copy," says Tim Belor, buyer with Ontario-based Sunrise Records, which operates 33 stores. "When it began dying off, I didn't order any more. Nobody carries it anymore."

# Merchants & Marketing

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## New Universal Is Top Albums Distributor For 1st Quarter

### Also No. 1 With R&B And Country Sets; BMG Tops In Singles

#### ED CHRISTMAN

**NEW YORK**—In its first quarter with PolyGram counted under its umbrella, the newly configured Universal Music and Video Distribution (UMVD) dominated the U.S. industry, claiming the No. 1 spot in distribution market share for both total albums and current albums, as well as country albums and R&B albums.

UMVD's dominance was so complete that the company won the first two categories by almost 10 percentage points each and the latter two by more than 15 percentage points each. BMG distribution prevented a

UMVD sweep by winning the crown as the No. 1 singles distributor. The company also posted a strong showing in current album market share, coming in as the No. 2 distributor.

WEA, which had been the traditional leader through the 1990s, came in second in total album market share but stumbled to fourth place in current album market share.

The market-share rankings are for the period beginning Jan. 4 and ending March 28. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums

and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

In addition to having a commanding lead over its competitors, Universal, which completed its acquisition of PolyGram in December 1998, managed to improve on the performances that the two companies posted last year, if their numbers for the corresponding time period are combined. In the first quarter this year, UMVD had a total album market share of 26.7%, vs. the 22.4% that PolyGram's and Universal's market shares added

up to in 1998's first quarter.

In obtaining king of the hill status, UMVD showed across-the-board strength, coming in No. 1 in each of the following genres: alternative, hard rock, jazz, rap, and gospel. Also, it was the No. 1 distributor in soundtracks, catalog, and deep catalog and the No. 2 distributor in new age and classical. It was also No. 2 in placement of albums on Billboard's Heatseekers album chart.

WEA placed second in total U.S.

album market share, garnering 17%, down from the 17.8% it had last year in the corresponding period. As the No. 2 distributor, WEA was helped by its performance in the alternative, hard rock, and jazz genres, where it was the No. 2 distributor in each as well as the No. 2 distributor in catalog and deep catalog.

Independent distributors collectively gathered 16.9% in total album market share for the first quarter, up

(Continued on page 72)

## Study Finds Drop In Jazz Fans, But There's Hope Online

ONE OF THE MOST striking statistics from the annual consumer profile released recently by the Recording Industry Assn. of America concerned the state of jazz.

According to the survey, the proportion of respondents who said they purchased jazz recordings fell to a lowly 1.9% last year. In 1997 it was 2.8%; the year before that, it was 3.3%. A decade ago, jazz was named by 4.9% of consumers. So, in 10 years the genre has fallen three full percentage points, starting out at a relatively low base. If that rate were to continue, the genre wouldn't be around a decade from now.

Why this decline? Some say that there have been no artists of the stature of, say, Miles Davis to come along in recent years to dominate and rejuvenate the field. Indeed, a look

at a recent Top Jazz Albums chart reveals that the top four titles are all compilations, mostly of older material. A list of the top jazz albums of 1998 shows Harry Connick Jr. in first place and Diana Krall in second place.

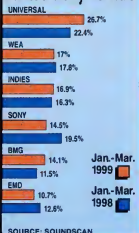
These are respected artists, to be sure, but they don't yet have the worldwide prestige, following, and name recognition of a Davis, a Duke Ellington, or other giants of the past. In the contemporary jazz field, Kenny G., as usual, led the pack last year, but that was only with a greatest-hits collection.

There is some hope for the future of jazz, though, and it might be

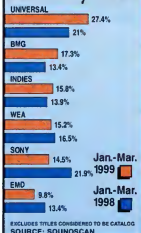
in cyberspace. Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, polled consumers last year and asked them if they were active buyers of

(Continued on page 72)

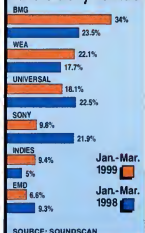
### Total U.S. Album Market Share By Distributor



### Total "Current" U.S. Album Market Share By Distributor



### Total U.S. Singles Market Share By Distributor



### BUYING TRENDS



by Don Jeffery

in cyberspace.

Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, polled consumers last year and asked them if they were active buyers of

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## newslines...

**HANDLEMAN** has completed the sale of its wholly owned subsidiary in Argentina to an Argentine music production and distribution company. Handleman, as part of the reorganization it announced last year, is exiting the Argentina market due to "ongoing losses and limited prospects for significant profitability." The Troj, Mich-based distributor says it is "convinced to evaluate" its other Latin American operations.



**TCi MUSIC**, operator of the Box, SonicNet, and Digital Music Express, has received a proposal from its 86% owner, Liberty Media, that will transfer Liberty's Internet and interactive assets to a new company, Liberty Digital. Liberty Media will own 94% of the new entity. In other news, TCi Music reports that revenue from continuing operations increased 157% last year to \$84.5 million. Cash flow rose 42% to \$8.2 million from \$5.8 million.

**MEDIA METRIX**, the Internet audience-measurement firm, has launched a weekly syndicated audience ratings service for Internet sites, called the Media Metrix Weekly Flash. Among the first week's findings, the firm said, was a surge at the online video store reel.com following the Academy Awards ceremony.

**AUDIO BOOK CLUB**, which has become the largest direct marketer of audiobooks through the acquisition of two competing companies, reports that 1998 gross sales rose 47% to \$22.2 million, although the net loss widened to \$6.9 million from \$4.9 million the year before. The company attributes the loss to recruitment of new members and marketing programs to build awareness of the brand. Recently the company acquired Audiobooks Direct, a unit of Doubleday Direct. Last year it bought the Columbia House Audiobook Club.

**RENTRACK**, the revenue-sharing video distributor, says that the Superior Court for Los Angeles County has rejected claims that video retailer Hollywood Entertainment had made against Rentrack. Rentrack had filed suit against Hollywood, charging that it had violated a revenue-sharing video distribution pact with Rentrack. Hollywood countercharged that any misreporting of video rental transactions was Rentrack's fault, a claim that the court has rejected.

**VACOM**, the parent of MTV Networks, Blockbuster, and Paramount Pictures, announces that it will buy back up to \$500 million worth of its common stock. In other news, Viacom has granted stock options valued at \$104 million to its three top executives, \$32 million of which go to chairman/CEO Sumner Redstone.

**RECOTON**, a manufacturer of consumer electronics accessories, has signed an agreement with satellite radio company CD Radio to develop and manufacture receiver hardware for CD Radio's digital satellite-to-car subscription-radio service. CD Radio's service (50 channels of commercial-free music and 50 channels of news, sports, and entertainment programs) is scheduled to be launched in the fourth quarter of 2000. CD Radio has also contracted with Delphi Electronics Systems to develop the receivers.

**AMAZON.COM** says that it will sell exclusively online a new live album from Cheap Trick for 60 days beginning April 20. The album, "Music For Hungry Men" on Cheap Trick's own Unlimited label, will be available at retail price \$15, distributed by independent Proper Distribution. It was recorded during performances April 30-May 3, 1998, in Chicago.

**MTV ONLINE** will offer an exclusive free MP3 download of VJ Jesse Camp's debut single on Hollywood Records' "See You Around," from April 19. A full-length video of the song will be on MTV Online starting April 19.

**UNAPIX ENTERTAINMENT**, a distributor of special-interest home video, says revenue increased 13% last year to \$66.5 million from \$62.1 million the year before, while net income fell 62% to \$10.0 million from \$1.3 million. The New York-based company attributes the decline to nonrecurring charges of \$33.0 million in the fourth quarter and a loss in the third quarter.

**UNIVERSAL STUDIOS** is said to be selling its 51% stake in film-production company October Films and another movie company Gramercy Pictures, to USA Networks. The deal is reported to be worth \$150 million-\$200 million, according to reports. USA Networks operates cable TV networks and Ticketmaster. Gramercy was acquired by Universal's parent, Seagram, in the purchase of PolyGram last year.

## Indie Rock Label Victory Builds Success From Ground Up, With Principles Intact

BY DYLAN SIEGLER

Victory Records, a Chicago-based independent label founded a decade ago when Tony Brummel and a friend pooled \$1,200, has been rewarded for its multitermed approach to distribution. Last year it grossed nearly \$4 million.

Victory is known for its self-proclaimed "in your face" roster of hardcore, punk, rockabilly, and ska acts. And like the bands that make up the Victory roster, Brummel says the label's success lies in never compromising its principles.



Victory's approach is rooted in loyalty to the indie retailers and distributors that sucked it in the infancy. "When we started, we needed to sell to whoever would be able to move our product," says Brummel, adding that earlier in the '90s, the hardcore record business was not only more regionally oriented but less jaded. "We're sensitive to the fact that we can't sell in the back all the people who helped us then."

While the label relies on the mainstream power of the large independent distributor RED at the top of the food chain, it also sells to smaller indie distributors like Smash in Los Angeles, Revolver in San Francisco, Choice in Chicago, and the Northwest Alliance of Independent Labels in Portland, Ore. Victory sells to smaller distributors on 60-day terms, explains Brummel, while RED works with the label on a gross billing system.

RED, which covers the major retail chains for Victory, generates more than three-quarters of the

label's billing, while the portfolio of boutique distributors taps the smaller retail market. And, with distributors in 17 countries outside the U.S., Victory acts like All Out War, Cause For Alarm, Skarhead, and label best seller Snapcase are entering many world venues.

"Everyone in the retail world can get our product," says Brummel. "We owe it to our bands that anyone can get their records and not compromise their beliefs." He is referring to the sometimes extreme, often-strict ethics of the hardcore and punk fanbase, whose actions—from diet to record purchases—are affected by the subculture's radical politics.

"Someone won't buy from RED because it's owned by Sony, or from whoever in Chicago because they don't like Chicago," says the label owner. "Everyone has a different agenda they're after, and hopefully distributing this way, people can get our product issue-free," he says.

Victory's sensitivity to the quirks of its market is not a cash-generating ploy, however. Brummel says he began Victory because he saw a need for another label in a musical genre he already identified with and considered himself part of. He is proud that the label has grown without major-label sponsorship or outside contributions.

As the label's Web site declares, "Victory's objective has never been to solely reap profits from the band's music, but to hopefully break even through the release of music that... has importance and a significant

message."

Brummel says he remains driven by the geographically rebellious strait, "I wake up every morning feeling like we're fighting a system we've hardly broken into, and everyone here feels the same way."

The rebellious spirit, embodied by the label's stout bulldog logo, comes across in the way Brummel does business. Cyril Kaye, senior VP of Victory's exclusive Canadian distributor, K8 International, says, "We love the people at Victory. They're very aggressive and focused on their marketing. They're hands-on people, straight to the point, with no hidden agendas."

### ATTRACTING ARTISTS

Alan Becker, VP of product development at RED, says that Brummel's mood operandi is similar to the success stories of other rock labels, like Roadrunner, Epitaph, and Mammoth. "He has the charisma to attract artists that are very much born to break through," says Becker. "The two years we've been with Victory, they've grown dramatically—in fact, they've doubled with us."

Becker adds that as the mainstream appeal of Victory's acts has grown, "Brummel has given up a lot of his nonexclusivity to RED to further his business. As it continues to grow, he will need to call upon more of RED's resources to move ahead."

RED's nonexclusivity in distribution deals with other labels, but Becker stresses that "each label needs to grow in a very special way." Victory's market dictated that word-of-mouth and grass-roots sales remain part of the distribution plan.

"RED liked us, they liked me, and they liked what we were doing," says Brummel about the circumstances that brought about the distribution deal. "They have an incredible online system for inventory, checking daily orders from retailers, and different types of online analysis I take advantage of every day."

Outside of the U.S., Victory's largest markets are the Benelux (Belgium, the Netherlands, and Luxembourg) and Japan, which have moved ahead of the label's former international leader, Germany. Brummel says he garnered international distribution through "simple persistence, continually sending packages and E-mails and contacting stations home and abroad that they'd meet with me at MIDEF."

Victory's slick Web site ([www.victoryrecords.com](http://www.victoryrecords.com)), which Brummel calls "a live advertisement, 24 hours a day, that can be updated on the fly" receives 3,500,000-7,000 visitors per day, he says. While some consider the rise of the Internet traditional artist's death knell, Brummel says that "the Web site is the most important" people still go to Tower, Camcorder, and Trans World to buy the new Hatebreed CD, and then they go to the Web site to buy the sweatshirt.

(Continued on page 71)



## EXECUTIVE TURNTABLE

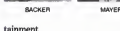
**DISTRIBUTORS.** RED Distribution in Minneapolis promotes Ron Backer to manager of national accounts. He was Dallas sales manager.

RED Distribution in New York promotes Wardell Mahone to urban marketing rep, Northeast. He was product marketing coordinator.

**HOME VIDEO.** Kenneth R. Grafeo is named senior VP of marketing at Universal Studio Home Video in Universal City, Calif. He was senior VP of marketing at PolyGram Video.

Kim Sullivan is promoted to VP of sales at Ventura Distribution in Ventura, Calif. She was director of sales. Rick Finkentein is named senior VP of corporate development and strategic planning at Universal Studio in Universal City. He was executive VP of PolyGram Filmed Entertainment.

DVDMAGS in Hollywood names Jan Cox director of acquisitions. She was director of international animation at Palm Pictures/Manga Enter-



**RETAIL.** The Good Guys! in San Francisco promotes Chaff Stauffer to VP of quality and marketing. She was VP of marketing.

**NEW MEDIA.** Kevin Mayer is named senior VP of Buena Vista Internet Group in North Hollywood. He was senior VP of strategic planning at the Walt Disney Co.

**MUSIC VIDEO.** VH1 in New York promotes Eddie Dalva to senior VP of programming, acquisitions, and co-productions. He was VP of programming, acquisitions, and co-productions.



## NEW UNIVERSAL IS TOP ALBUMS DISTRIBUTOR FOR 1ST QUARTER

(Continued from page 65)

from 16.3% in the same period last year. The group's performance was boosted by a strong performance in classical and in placement of albums on the Heebese chart. The Indies were the No. 1 distributor in each category, and the No. 2 distributor in Latin and gospel.

Sony Music Distribution, which was the No. 1 distributor in 1998's first quarter, stumbled to fourth place in total album market share for the first three months of this year. The company accumulated 14.5%, down five percentage points from the 19.5% it had last year in the first quarter. Sony was aided by being the No. 2 distributor in the Latin and soundtracks categories.

Although BMG Distribution was the No. 5 distributor, the company improved its performance in total album market share by 2.6 percentage points. It finished the quarter with 14.1%, vs. 11.5% in the first quarter. The company received a boost from new acts, where it was the No. 1 distributor in the first quarter.

EMI Music Distribution (EMD) finished in last place with a 10.7% total in total album market share, down almost two percentage points from its first-quarter 1998 performance. EMD distinguished itself in the No. 2 distributor in rap albums in 1999's first quarter.

As for current album market share, UMVD's performance was even stronger than in total album market share. The company finished the quarter with 27.4%, up from the 21% total that results when the 1998 market shares for PolyGram and Universal are combined.

UMVD's big albums during the first quarter included Shania Twain's "Come On Over," DMX's "Flesh Of My Flesh, Blood Of My Blood," Eminem's "The Slim Shady LP," 2Pac's "Greatest Hits," and Jay-Z's "Vol. 2... Hard Knock Life."

In its climb up the current album market share ladder, BMG Distribution enjoyed an almost four percent-

age point gain. This year in the first quarter, the company gathered 17.3%, vs. 13.4% in the same period last year.

BMG's top sellers in the first quarter included Britney Spears' "... Baby One More Time," TLC's "Fanmail," N Sync's self-titled album, R. Kelly's "R," and the Backstreet Boys' self-titled album.

The independent sector, the No. 3 distributor for current albums, posted a nearly two percentage point increase in market share. It finished the quarter with 15.8%, compared with 13.9% in the first quarter last year. The biggest-selling album from the Indies was "World Wrestling Federation: WWF The Music Volume 3" (Koch).

WEA was the No. 4 distributor in current albums in the first quarter with a 15.2% share, down from 16.5% in last year's quarter. WEA's big albums in the first quarter were Cher's "Believe," Everlast's "Whitey Ford Signs The Blues," Jewel's "Spirits," and Sugar Ray's "14.50."

The No. 5 distributor, with a 14.5% share, was Sony, which suffered a more than seven percentage point decline in current album market share from the first quarter last year, when its total was 21.9%. EMD placed sixth with 9.8%, down from the 13.4% it had in the first quarter last year.

In singles market share, BMG Distribution remains by far the dominant distributor. The company finished the first quarter with 34%, up from the industry-leading total of 25.5% it had in the same time frame last year. As befitting its status as the No. 1 singles distributor, BMG pulled off an almost Herculean feat in the first quarter, racking up the No. 2 to No. 6 singles in terms of sales. They were, in order of rank, Monica's "Angel Of Mine," Whitney Houston's "Heartbreak Hotel," Britney Spears' "... Baby One More Time," Deborah Cox's "Nobody's Supposed To Be Here," and the Backstreet Boys' "All I Have To Give."

WEA, the No. 3 singles distributor, laid claim to the No. 1-selling single

for the first quarter, Cher's "Believe."

In practically the only category that UMVD failed to show improvement, the reconfigured company placed third in singles market share with an 18.1% total, down from the 22.2% total the two companies' shares added up to for the first quarter last year.

Coming in No. 4, Sony suffered a big drop in singles market share, finishing the first quarter with 9.8%, down from the 21.9% it had in the first quarter last year. It was followed by the independent sector, which placed No. 5 with a 9.4% share, and EMD, which was sixth with a 6.6% slice of the pie.

As the top country albums distributor with a 32.1% share, UMVD improved on the total of 27.9% that

PolyGram's and Universal's market shares added up to last year in the first quarter. Sony Music rode a more than seven percentage point gain in market share to the No. 2 spot for country albums. The company finished the first quarter with 18.1%, up from 10.8% in the same period last year.

WEA came in No. 3 with 17.6%, down from the 22.5% it had last year during the same time frame. BMG also suffered a market share decline, this year placing No. 4 with 14.7% for the first quarter, vs. the 17.5% it had last year. EMD placed sixth with a 12% slice of the pie, down from the 17.6% in 1998's first quarter. WEA was No. 5 with 9.8%, and the independent sector was last with 8.1%.

as the combined performance of its predecessor companies last year. The company finished with a 36.7% total, while last year Universal's and PolyGram's combined market shares for the first quarter totaled 26.5%.

In addition, UMVD almost doubled the total of the No. 2 distributor, BMG, which finished the first quarter with an 18.9% share, down from the 21.2% it had in the corresponding period last year. The No. 3 distributor was Sony, which enjoyed a small uptick to 14.6% in the first quarter, compared with the 13.9% it had in last year's quarter.

EMI placed fourth with a 12% slice of the pie, down from the 17.6% in 1998's first quarter. WEA was No. 5 with 9.8%, and the independent sector was last with 8.1%.



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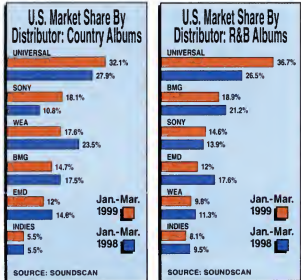
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## Merchants & Marketing

### The Wiz Implements Strategy To Rebuild Chain's Dominance

SOME RECENT CHANGES at the Wiz are hard to miss. Nobody Beats the Wiz isn't Nobody Beats the Wiz anymore. The chain is now simply known as the Wiz. Its new advertising slogan is "The Wiz: Your ticket to total entertainment." And thankfully, it's not being incorporated into the store's logo. Also, the company's headquarters has

moved from Carteret to Edison, N.J. But that's not all that's changed since Cablevision—the giant cable company that also owns Madison Square Garden, the Knicks, and the Rangers, among other properties—took over the chain in February 1998.

The new management team—president Bill Marginson, founder and former president of Yes Appliances; executive VP Tasso Koken, a holdover from the chain's prior management; and VP of merchandising, music and movies, George Meyer—has spent the last year getting the chain back up to speed. And believe me, they had their work cut out for them. When the Wiz filed for Chapter 11 on Dec. 16, 1997, it looked like the company was heading for an almost-certain liquidation if a buyer for the chain couldn't be found. Nor was the new owner greeted with open arms by suppliers, since most of the \$100 million paid by Cablevision went to its bank, Congress Financial, with nothing set aside for vendors. But the new owner managed to work through that problem (Retail Track, Billboard, May 16, 1998) and set about

rebuilding the chain.

All indications are that not only is the Wiz a comeback chain, but it's one again a force to be reckoned with in New York. According to label executives who attended meetings with Wiz execs at the annual convention of the National Assn. of Recording Merchandisers (NARM), the chain's management is said

to have estimated its music market share in New York at 19% for its 39 stores. That compares with about 3% during

its troubles in the fourth quarter of 1997 and 19% at the chain's peak when it had 55 stores in 1996.

Says one senior distribution executive with one of the majors, "We have been very happy with these guys." He notes that the chain is meeting its business plan and moving some big numbers on hit titles the way it did before it ran into trouble.

At NARM and other meetings with vendors, the Wiz executives talked about many forthcoming plans that intrigued me to no end, so I reluctantly called them up to see if they would want to share some of those plans with Billboard readers.

You have to understand the source of my reluctance. While the Wiz has long been the most visible account in the New York market, the chain's former management was notorious for ignoring the press. To my surprise, the new team was willing to speak about its plans.

(Continued on page 70)

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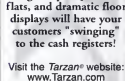
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# As To Induct Blackwell, Brown Into Indie Hall Of Fame

**FAMED:** The Asn, for Independent Music (AFIM) has tapped **Chris Blackwell**, founder of Island Records and currently head of Palm Pictures, and the late blues singer/pianist **Charles Brown** as the 1989 inductees into its Independent Music Hall of Fame.

The trade organization couldn't have picked worthy standard-bearers for indie music more than executive/entrepreneur Blackwell and musician Brown.

Most readers will be familiar with Blackwell's story, but the highlights bear recounting. Born in 1937 in London to an Irish father and Jamaican mother, he was inspired to pursue a life in music after spending six months in the U.S. in 1960. Taking the name of his cousin, from an Alec Waugh novel, Blackwell founded Island 40 years ago.

Originally headquartered in Jamaica and later in London, Island recorded some of Kingston's best-known acts and produced the music's first big international hit, Millie Small's "My Boy Lollipop," in 1964. Island made its first mark in the pop market with two groups featuring Steve Winwood: the Spencer Davis Group and Traffic.

By the late '60s, Island's roster included Free, Spooky Tooth, Mott The Hoople, King Martin, Jethro Tull and King Crimson; producer Joe Boyd brought Sandy Denny, Richard Thompson, and Nick Drake, among others, to the label. The '70s saw Blackwell introduce reggae to the masses with the film and soundtrack album "The Harder They Come" and launch Bob Marley & the Wailers to worldwide stardom, along with other stars, such as Toots & the Maytals, Burning Spear, Third World, and Black Uhuru. Island's '80s luminaries included U2, Tom Waits, and Marianne Faithfull, as well as world music talents like King Sunny Ade. Though Blackwell sold Island to PolyGram in 1989, he remains a key figure on the indie side today with Palm Pictures, which acquired Rykodisc last year. The Palm Pictures label has already put together a distinguished roster that includes former Island world music stars Ernest Ranglin and Baaba Maal, Cuban cowpoke and recent Flag Waver Ned Sublette, and electronic-music talents Howie B and Mocean Worker.

The many accomplishments of Brown, who died Jan. 21 (Billboard, Feb. 6), have been recapped all too recently in these pages. But it should be noted that Brown's career is inescapably intertwined with the history of the postwar indie labels. After making his mark as the lead singer of Johnny Moore's Three Blazers on Aladdin, Modern, and Exclusive, Brown charted hits in his own name on Aladdin. During the '60s, he recorded for King and Mainstream. He cut his 1968 comeback album for the indie Blue Side. And his last great records were released on Rounder's Bullseye Blues imprint.

Blackwell and Brown will be feted



by Chris Morris

at the Indie Awards banquet, on May 22, during AFIM's 19th convention at the Marriott Marquis in Atlanta.

**LOUNGING AT AFIM:** The participants in AFIM's nightly "Indie Lounge" talent presentations, which will take place at the Marriott Marquis, have also been announced.

On May 20, M.S. Distributing will present last issue's Flag Waver, Big Bill Morganfield (Blind Pig); Kevin Kinney (Evil Teen); and Indigenous (Psychederm). On May 21, MDI will offer two of its Risk Records acts, Underwater and My Superhero. And on May 22, Navarre Corp. will feature Leon Russell (Sagestone) and Rockapella (J-Bird).

Bayside Entertainment Distribution will host both the opening reception May 19 and the Indie Lounge that will follow immediately, but details about the acts were unavailable at press time.

**FLAG WAVING:** It isn't often that we receive a tribute album and a new album by the subject of said tribute within a week of each other. But the Ray Mason Band's "Castanets," on Northampton, Mass.-based Wormco, and "It's Heartbreak That Sells: A



THE RAY MASON BAND

Tribute To Ray Mason," due April 20 from Somerville, Mass.-based Tar Hut Records, recently hit our desk almost simultaneously.

We hadn't encountered Mason's music before "Castanets." If you have heard of him, the chances are good that you're from New England, where he's something of a regional legend.

Mason himself says with typically exuberant good humor, "I'm known for about half a block—I'm working on three-quarters of a block."

Mason has developed his rep on the Eastern seaboard through more than three decades of sheer hard work. He got his first guitar, a \$70 Sears Silvertone, in 1964, when he graduated from eighth grade—you can see it in the photo on the cover of "Castanets." ("My mother took that picture," Mason says.) He started buy-

ing singles at the age of 9 and has since amassed a collection of more than 8,000 45s. As a boy, he favored the music of the Everly Brothers, Duane Eddy, and Sam Cooke; like many kids his age, he became enamored of the Beatles and the Stones as a teen.

Mason has been playing in bands professionally since 1965 and wrote his first song in '67. He graduated from high school in 1968, and, he says, "I went on the road immediately after that." In that era, bands worked hard; he recalls, "You'd get done with four sets and go, 'Wow, that's really long,' and they'd go, 'Well, you've got two more!'"

Mason's diverse tastes in music and his long career as a performer

have resulted in some fine, roots-based rock'n'roll originals that bear comparison with the work of NRBQ (for whom he has frequently opened), the Skeletons, and Rockpile. Mason's band is terrific, too. It includes two former Scud Mountain Boys, bassist Stephen Desaulniers and guitarist Tom Shea, with drummer Frank Marsh. "Castanets" is checkable with outstanding songs—"Weaven you hear the title track," "Huguenot A Jar," "Breathing The Hopeful Rain," "True Love," and "Pop Dreams," but the whole album is an infectious delight.

The esteem in which Mason is held by his fellow musicians is reflected on "It's Heartbreak That Sells." Mason says, "I wasn't sup-

posed to know anything about it. My wife knew, but she wasn't supposed to tell me." Contributing artists, who all perform Mason-penned tunes, include Eric "Roscoe" Ambel, Charlie Chesterman, Cheri Knight, the Incredible Casuals, the Ass Ponys, and Tar Hut artists King Radio and Angry Johnny & the Killbillies.

Mason seems a little uncertain about how to take the homage, saying with a laugh, "Some people are going to think I'm dead!"

Mason will promote "Castanets" with an on-air appearance on WHSI Greenfield, Mass., "Tip The Creek Show" on Monday (12) and a gig at Boston's Lizard Lounge on Thursday (15). He headlines the Northampton Music Festival on April 30.

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## RETAIL TRACK

(Continued from page 63)

Koken confirmed reports that the Wiz plans to upgrade its existing stores. The company plans to do minor renovations in approximately 15 of its stores this year. But the company also plans to roll out a new prototype store design, and it appears that the first store to get that new look will be an existing outlet, possibly the store at 51th Avenue and 46th Street, and probably before Labor Day.

Without specifying which store, Koken says the Wiz will do a "major renovation, which we were very excited about. It will be very interactive, including listening stations."

While he declined to give too many details, he adds, "We think it's a great evolution of our retail store and fits within our parent's new strategy for the Wiz." He says management would evaluate whether other existing stores would get the new design.

Other reports coming out of NARM indicate that the Wiz plans to open three new stores a year, although this year it will open only one. That store is said to be located in the Madison Square Garden complex. It will have three floors, one of which will have an entrance on the Penn Station concourse, giving the Wiz access to the thousands of commuters who use that train station every day. Koken sidestepped questions about expansion plans and the new store at the Garden by saying, "We are exploring all of our options for both the Wiz and our customers for to what makes sense."

After 10 years of having my phone calls completely ignored by the Wiz, I'll defend to the death the chain's right to give vague answers anytime it wants.

Similarly, a number of label executives report that the Wiz plans to start a frequent shoppers' club for the

music and video department. Again Koken says, "We are always exploring options but haven't made any decision." Good answer, says I.

But Koken confirmed that Alan Skolnick, music and movie buyer, has been given the task of improving the staff that works in the music and video department. Koken says that the Wiz has reinstated a staff position that the chain hasn't had in a number of years. "We will have a music supervisor [in each store] to oversee music and video," he says.

A key strategy for the new Wiz success will be how the chain and its sister companies build synergies for one another, according to label executives privy to some of the chain's plans. "For example," quotes one executive, "Cablevision has 2.5 million subscribers, and it owns MuchMusic, the music channel, and it is in 700,000 homes in New York. Also, Cablevision has been buying movie theaters, which have the same audiences that shop at the Wiz stores and attend basketball and hockey games. They will cross-promote all these businesses."

Also, he notes that Cablevision will be offering many digital products and services and that its subscribers will need devices being sold by the Wiz to take advantage of them.

In fact, Koken touched on Cablevision's grand vision for its companies when he was talking about an upcoming Nas in-store appearance at the company's store on Broadway in Greenwich Village.

He said the in-store will be a "big winner" for the Wiz, Sony, and Nas, who will perform a short set and then sign autographs. "Metro Channel and MuchMusic will be there to film it, two of our sister companies," for broadcast.

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## Net Companies Get Their Bids On Auction Biz

Tickets.com On The Rise As Major Player; Digital Club Festival Set



ting-technology company Advantix, has secured \$80 million in private financing from several investors, including Jackson International, IMC/Chase Sports Capital Partners, General Atlantic Partners, Attractio, Idealab, Bayview Investors, and Capital Partners.

Tickets.com/Advantix is using the money to make two significant technology-focused deals. Tickets.com/Advantix has agreed to merge with TicketsLive, creator of the event management software PASS and Internet ticketing service TicketsLive Network. In addition, Tickets.com/Advantix intends to acquire TicketSpot, maker of Windows-based ticketing software.

These strategic deals expand the company's client base to more than 3,700 entertainment organizations, which will be integrated into the existing Tickets.com Web site, according to Tickets.com president/CEO Thomas Gimple.

The combined company now owns multiple forms of ticketing technologies, which will be used to form three or four niche ticketing products targeting physical performance venues, according to Gimple.

Tickets.com hopes to eventually sell last-minute bargain tickets for unsold inventory on performances at participating venues, says Gimple.

The emergence of Tickets.com as a new force in online and physical retail ticket E-commerce brings some healthy competition for Ticketmaster, which has long held exclusive rights to sell tickets at leading music venues.

**DIGITAL MUSIC FESTIVAL:** Dates have been set for the fifth annual Digital Club Festival, formerly known as the Intel New York Music Festival. The wired music event, which features more than 350 bands performing in 25 clubs, will be held July 20-23.

The event was originally sponsored by Apple Computer as the Macintosh Music Festival, but leading chip maker Intel stepped in as Apple started to shift away its support for the music industry in 1997. This year's event is sponsored by Intel, RealNetworks, and MTV and will include artist chats and streaming video feeds of performances from participating acts.

On its official Web site, www.digitalclubfestival.com, the festival is soliciting submissions from bands interested in participating in the event.

Festival co-executive producers Michael Dorf and Andrew Rasiej are expected to formally host online music Webcast series Digital Club Network at the event. Digital Club Network, which is co-founded by Dorf, Rasiej, and Webcast veteran Ted Wirth, will feature live Webcasts from Internet-connected clubs around the world. The project has been in development for well over a year and has been eyed closely by MTV Networks, which was considering a similar online venture, according to sources.

**DI IN 3D:** Pulse Entertainment has teamed with online music site Radio-V to create what it hopes will be a new mascot for the wired electronic music community. The 3D character DJ Devi spins some cutting-edge techno and electronica tunes on



Radio-V's site (www.radiov.com). Web surfing can control the camera angles and song selections as DJ Devi grooves to the music beat at the site, which is powered by Pulse's new multimedia plug-in Pulse Player.

The creation marks a new beginning for Pulse Entertainment, which survived the CD-ROM gaming crash of the mid-'90s. After earning critical raves for its CD-ROM adventure titles "Iron Helix" and "Bad Mojo," the San Francisco-based company switched strategies to the Internet space.

**SOUND BYTES:** Warner Music Group has signed an agreement with Los Angeles-based TouchTunes Digital Jukebox Inc. to license digital transmitted music to a new generation of digital jukebox players. The license covers the secure transmission, storing, and playing of digitized copies of music for playback on TouchTunes jukebox players, which hold up to 750 CD-quality songs.

More than 100 TouchTunes jukeboxes are installed in the U.S. Among the Warner labels covered by the nonexclusive agreement are Warner Bros., Reprise, Atlantic, Elektra, Sire, and Rhino. TouchTunes has already inked licenses with BMG and Universal.

MTV Online and Loud Records are teaming for an online talent search that will award a recording contract to the winner. MTV Online is inviting aspiring hip-hop acts to submit their demo, which will be reviewed by MTV and Loud executives. MTV Online visitors will be able to preview and vote on streaming samples from the 32 semifinalists to determine the four finalists. The winning act, chosen from the A&R execs at Loud, which plans to release a 12-inch single by the winning act later this year.



Spinner.com and CityAuction are spinning for a new co-branded music auction service, which is accessible from Spinner.com's home page.

The site, which sells CDs, vinyl records, cassettes, and music memorabilia, is being promoted through street-level ads, banner ads, and a link on its Web site, according to CityAuction founder Andy Rebelle.

CityAuction, which is a wholly owned subsidiary of Ticketmaster Online CityAuction Inc., will soon feature a promotional auction of merchandise from Kenny Wayne Shepherd and Barenaked Ladies, according to Monica Lee, CityAuction director of business development.

CityAuction already has co-branded auction sites with Internet service Snap, real estate site Owners.com, and directory service World Pages.

Leading auction site eBay has entered into a three-year strategic alliance with Warner Bros. Online that will result in the integration of eBay banners, buttons, and text links on Warner Bros. Online sites, including AmericaCity and the forthcoming Entertainment. The alliance will result in cross-promotion links to music auctions for Warner Bros. label acts on both eBay and Warner Bros. Online sites, according to a Warner spokesman.

Neither company would confirm the terms of the deal, but the development follows eBay's recent \$75 million deal to include its auctions on AmericaCity's proprietary service and Web site.

**THAT'S THE TICKET:** While Ticketmaster Online continues to be a dominant force on the Internet, the ticketing giant is getting a new competition from Tickets.com.

Tickets.com, which recently announced its intent to merge with tick-







## Studios Utilize Web for Marketing of Sell-Through Titles

BY STEVE TRAIMAN

NEW YORK—Count the number of times you've counted the ways Hollywood is taking advantage of online marketing. What binds them is their Web enthusiasm.

"Our www.disneyvideos.com site has been an integral part of our major promotion on sell-through, like the recent 'Mulan,'" says Mitch Koch, Buena Vista Home Entertainment's GM for North America. "As part of the new Go Disney network, it has a key role in our marketing arsenal."

At Warner Home Video, "both our traditional retailers and a growing number of our online retail customers are having a lot of success selling both DVD and VHS releases off our www.dvbw.com site," notes marketing VP Mark Horak. "We're very pleased with their big results that had a significant impact through the holiday season into the new year." Horak predicts more of the same for "You've Got Mail," due in May.

At the www.universalstudios.com site has a dual purpose, says Charlie Katz, Universal Studios Home Video's senior VP of strategic marketing. "It's more consumer-oriented

with a re-developed home page that focuses on new DVD and VHS releases like 'Babe: Pig in the City.' The Web site also features Universal's catalog and helps develop a "branding" approach for the studio's "Special Edition" and "Family Feature" series.

An established name also helps the location. Koch observes, "We've developed a pretty deep, rich site because of the Disney brand, and we're continually refreshing it with new releases and promos for coming attractions."

For Buena Vista's "Mulan" release in early February, popular games were ported from the original theatrical site, which Koch calls "a repurposing of Internet assets that had high click value." A "special tie-in" section highlighted an Energizer battery tie-in promoted in a free-standing insert (FSI) in 50 million Sunday editions the weekend before release.

Another was a \$4,000-value Mulan Sweepstakes, with the grand prize a vacation for four to Orlando, Fla.'s Walt Disney World. Entries were accepted online or via mail. "Mulan" was featured among attractions on the site previewed "Sling Along With Pook Bear," with a sing-along going live Feb. 19 to promote this and its 13th Pook favorites available this spring.

The March 9 return of "101 Dalmatians" was for only 101 days was featured in an interactive site starting Feb. 22. Among the attractions: an online "Net pet" available for inter-

active games.

Warner has a major online campaign planned for the May 4 DVD and VHS release of "You've Got Mail," according to Horak. "We'll have special links to such enhanced features as chat rooms, access to downloadable screenplays, behind-the-scenes activity, and interviews with the director and stars Tom Hanks and Meg Ryan, among other highlights," he says.

On a real cross-promote 18 other romance titles in the studio's rapidly expanding DVD catalog. There's also a major cross-merchandising focus on the Atlantic soundtrack, sampled at the start of the tape, and an in-pack \$5 rebate for the purchase of both the VHS and CD. A major media campaign will include an Internet banner on heavily trafficked sites.

Warner's VHS and DVD catalog is getting more attention on the Web site. "We're having a strong year with our 'Century Collection,'" Horak says. "Our print campaigns are now based up with Internet focus on the stronger lead films in each series, and we're seeing increased sales as a result."

Universal's Katz notes successful online activity earlier this year with the direct-to-video "The Land Before Time VI" that re-promoted the previous titles.

"We had a national promotion with Quaker Oats that was a Quaker Instant Oatmeal Delicacy Edge that was a natural tie-in." An FSI reached 50 million homes just before the holiday release, offering a \$1 rebate on the video and a 50 cent coupon for the cereal.

The studio has an aggressive national campaign in the works for the May 4 DVD and VHS release of "Babe: Pig in the City," Katz says. "All aspects will be backed up with Internet activity on a dedicated site that will include a lot of fun and activity games." Included will be a cross-promotion with Source Inc.'s new FSI April 8 VHS offer to video buyers for a \$29.99 retail value CD-ROM game, "Babe: A Little Pig Goes A Long Way Movie Book."

Two major partners include Aunt Jemima, with a \$2 rebate off the price of the video and any two packages of frozen waffles, pancakes, or French toast, backed by a pre-street, "Aunt Jemima's Waffles" offer to offer a \$3 mail-in rebate with the purchase of the video and any Flavored Ice or Flavored Ade products. The promotion will be supported by 4 million pieces of mail.

E-commerce is integral to all these efforts. Buena Vista's Video Catalog soon will feature "buy" buttons on the www.disneyvideos.com. "There is such a wide variety of

options on the Internet that it's a totally different discussion to be an online retailer in a broad way," Koch observes.

"Our focus is to enhance the consumer experience by blending entertainment and marketing for each title or growing number of catalog titles at retail prices," adds Katz.

"We're also broadening the phases of our Extraneat site that links to our traditional and online retailers." Katz notes that more accounts are utilizing online artwork and marketing materials, such as box art. Downloads of videoclips for in-store or online play are also becoming more popular.

With other traditional and online retailers, particularly in promoting catalog and helping them sell more of our product to consumers."

"More consumers are taking advantage of our 'button' links to the Universal Studio Store, which offers a growing number of catalog titles at retail prices," adds Katz.

"We're also broadening the phases of our Extraneat site that links to our traditional and online retailers."



Disney's Web site for "Mulan" had a positive impact on video sales.

## Digging Into DVD Group's Sales Stats; Disney's 'Black Hole' Returns On Disc

**ALL TOGETHER NOW:** We're of two minds about the latest ballyhoo from the DVD Video Group (DVG), which has issued a new catalog and plans to celebrate the end of the first quarter. Statistics are always helpful, something the Video Software Dealers Assn. recognizes only occasionally when it tries to clear the cassette market.

But numbers are slippery: DVG doesn't make clear enough the difference between DVD players shipped to retailers and those sold to consumers. The Consumer Electronics Manufacturers Assn. (CEMA) tracks the former; guessimates suffice for the latter. DVG offers both, but it could do a better job of keeping them separate. It notes the CEMA figure of 300,000 players delivered through March 31 and then seems to include that number—using the phrase "as a further boost to the format"—in the 1.6 million machines said to be in homes.

We don't know how DVG arrived at 1.6 million, which happens to jibe with other trade estimates. However, it's unlikely that first-quarter shipments have sold out. A normal proportion, 30%-40%, probably is still in inventory. DVG goes a step further. It projects the 1999 installed base at 3.3 million players, double the current population and just 300,000 fewer than the 2 million it says manufacturers will ship this year. Demand that close to supply—even including unsold 1998 inventory—would seem to guarantee product shortages in the fourth quarter.

DVG data also indicate a disc shortfall. About 30 million discs have been shipped since the format's launch two years ago, according to the association. DVG says 10 million sold through in the first quarter, up 14.3 million for all of 1998, leaving an inventory of slightly more than 5 million discs. Again, DVG seems to mix up sources. It attributes the 30 million shipment figure to VideoSoft, which tracks consumer purchases—not retail deliveries.

The 5 million discs in stores certainly won't play abreast of current demand, averaging 25 titles per player at Best Buy. Demand to be augmented by the latest multi-partner promotion campaign, involving four Hollywood vendors and four hardware suppliers. A joint press release states the goal of the two-month, \$10 million effort is to accelerate sales and "help reach an industry goal of nearly 4 million players installed by year's

end"—21% more than the DVG projection and well ahead of retail deliveries.

Success could mean a strain on player manufacturing capacity. The U.S. is the biggest but far from the only DVD market, which is growing to worldwide proportions. DVG and its members ought to be sure they're on the same page in the same book.

**20 YEARS AFTER:** Disney's "The Black Hole" has reappeared, this time as an Anchor Bay Entertainment DVD at \$14.98 suggested list. The sci-fi movie, a PG theatrical release in 1979 at the dawn of the video age, was among the last made under the old Disney regime, before the advent of Michael Eisner and Jeffrey Katzenberg.

Boasting an over-the-hill cast that included Maximilian Schell, Anthony Perkins, and Ernest Borgnine, the movie thrived along with almost every title the studio released back then. DVD may be more forgiving of "The Black Hole" and other Disney "B" titles on the Anchor Bay roster, including "Conanorman," "Island At The Top Of The World," and "The Happiest Millionaire." Disney has been a relatively minor player in DVD. By licensing catalog, it gets a chance to focus attention on newer titles while enjoying royalties. Incidentally, the Disney name is barely visible on the back of the DVD box.

**GUIDE FOR THE PERPLEXED:** Volume 3, No. 1 of the "DVD Guide," listing 2,900 titles from 60 vendors and 31 players from 19 manufacturers, has been delivered to 3,500 outlets. The quarterly can be found in record-based chains including Musicland, Tower Video, and Camelot. Publisher **Ron Rich**, who did a similar laserdisc guide for 10 years before ceasing publication in '98, has plans to go bimonthly in 2000 and perhaps introduce a DVD-ROM book. "DVD Guide" carries a cover price of \$3.95, but some disc buyers can expect to have it thrown in free with purchases at some locations.

The print run is up to 35,000 copies from 25,000 for the last edition. "We're growing every year," says Rich, who expects to boost volume with a Web site that should go up in November. Rich notes, "I don't want to compete with retailers, adding that he's in the midst" of discussions with several major E-commerce retailers. "Whoever is selling DVDs, we're going to be in there."



by Seth Goldstein

## DVD-ROM Magazine Debuts

**CONVERGENCE ALERT:** The grand idea of converging entertainment technologies may be one step closer to reality with a new product from DVD4U.com.

The Los Angeles-based company has developed a DVD-ROM himonthly magazine called The VOB, which previews movies, music, and games, complete with full-screen video and 130 Internet links. In addition, the flip side contains a full-length movie.

The free disc is being distributed quietly via bundling deals with Diamond Multimedia and Sigma Design, which manufacture audio and video computer-upgrade equipment.

When consumers load the disc, a menu pops up that allows them to view trailers of new DVD releases, music videos, interviews with musicians, and new games.

This month's features include

news from the 1999 Sundance Film Festival, a talk with Capitol Records' **Tommy Henriksen**, the trailer from the "Austin Powers" sequel, "The Spy Who Shagged Me," and the alternative ending to "Ronin," which debuted on DVD in February.

While you browse the menu, commercials for such products as M&Ms, Sprint, and Absolut Vodka play on a small window. Internet links to those sites, as well as to music and studio sites, appear throughout the hour-and-a-half program.

**Trick** The disc is also linked to Netflix.com for movie rentals and Amazon.com for purchases and for music. If none of that appeals to viewers, they can play the other side and watch "Telling Lies In America."

The disc, which can search the Internet for more information and E-commerce opportunities, is supported by advertising rev-

*(Continued on next page)*

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by Eileen  
Fitzpatrick

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

This Week	Last Week	Wks. On Chart	Title	Label/ Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Biography Channel
◀ No. 1 ▶								
1	12		TAE-BO WORKOUT	Verturus Distribution T02274	Billy Blanks	1989	NR	20.15
2	9	9	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	20.10
3	3	5	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Angelica Huston	1998	PG-13	18.90
5	5	5	AMT2	Dreamworks Home Entertainment Universal Studios Home Video 83666	Woody Allen Sharon Stone	1998	PG	20.10
5	5	85	101 DALMATIANS	DMG Home Video Buena Vista Home Entertainment 15597	Animated	1997	G	20.05
5	5	18	AUSTIN POWERS	New Line Home Video Warner Home Video N4537	Michael Myers Elizabeth Hurley	1997	PG-13	14.10
3	NEW		MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 15796	Bill Potts Charles Theron	1998	PG	19.90
5	5	5	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Universal Music Video Dist. 8512	Janet Jackson	1998	NR	14.10
5	5	18	THE WEDDING SINGER	New Line Home Video • Warner Home Video N1659	Adam Sandler Drew Barrymore	1997	PG-13	14.10
18	8	8	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.10
18	18	8	CITY OF ANGELS	Warner Home Video 16320	Nicole Kidman Mike Ryan	1998	PG-13	13.90
12	8	2	PLAYBOY'S PLAYMATE PUMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1998	NR	13.90
18	18	10	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0637	Various Artists	1998	NR	13.10
14	18	5	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.10
18	14	2	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	13.90
18	10	8	PLAYBOY VIDEO CENTERFOLD: THE GISM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0358	Various Artists	1994	NR	13.10
17	18	20	'N 'THE MIX WITH 'N SYNC '	BMG Video 65000	'N Sync	1998	NR	13.25
18	RE-ENTRY		JIMMY HENDRIX: LIVE AT THE FILMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimmi Hendrix	1998	NR	14.90
18	14	4	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	G	14.10
20	NEW		THE RUFGATS MOVIE	Paramount Home Video 33399	Animated	1998	G	13.90
22	18	20	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Bill Smith	1998	PG-13	13.90
12	18	40	ANDREA BOCELLI: A NIGHT IN TUSCANY	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	13.95
23	3	3	APHEX TWIN: WINDOWLICKEE	Sex Records Warner Home Video 35005	Aphex Twin	1998	NR	3.10
12	18	54	THE KING AND I	FoxVideo 410779	Yul Brynner Deborah Kerr	1961	G	13.90
25	22	2	GET A LIFE: VOL. 2	Rhino Home Video 2524	Chris Elliott	1998	NR	13.10
26	18	5	GREAT EXPECTATIONS	FoxVideo 4492	Erica Ewan Gordon Cumstun	1998	G	14.90
27	3	3	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 135803	Pam Grier Samuel L. Jackson	1997	G	22.95
27	37	19	TORI AMOS: THE COMPLETE VIDEOS 1991-1996	Atlantic Video 83154	Tori Amos	1998	NR	13.90
28	18	10	BJORK: VOLUMEN	Elektra Entertainment 40199	BJORK	1998	NR	14.90
30	18	18	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	13.10
22	22	18	DR. DOOLITTLE	FoxVideo 2762	Edie Murphy	1998	PG-13	13.90
32	30	23	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	25.90
36	22	5	THE GIRLS OF SCORES	Playboy Home Video Universal Music Video Dist. PBV0839	Various Artists	1998	NR	13.90
34	NEW		USHER: LIVE	BMG Video 25738	Usher	1997	NR	14.95
35	27	10	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment 5V10641	Klaus Kinski Isabelle Adjani	1979	G	14.90
36	32	8	MERCURY RISING	Universal Studio Home Video 83590	Bruce Willis Alec Baldwin	1998	G	14.90
37	NEW		THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	G	13.95
38	23	2	GET A LIFE: VOL. 1	Rhino Home Video 2523	Chris Elliott	1998	NR	13.90
38	40	2	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 00020	Animated	1999	NR	13.90
40	33	14	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	11.10

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.



# 'Pat The Bunny' Makes Video Leap; Teletubbies Go Direct

**CLASSICS ILLUSTRATED:** A 30-minute video version of the classic baby book "Pat The Bunny" hops into stores May 25 on the Golden Books Family Entertainment label, distributed by Sony Wonder. "Pat The Bunny Sing With Me," with a music CD, is priced at \$9.98. Substituting the audiocassette for the CD lowers the price to \$6.98.

The video will be supported by a national promotional and marketing campaign tying in consumer products such as Poxi Lettuce and Lifetouch Portrait Studio. There will also be a mail tour and day-care outreach program.

Dorothy Kunhardt's 1940 book "Pat The Bunny," which has sold more than 6 million copies to date, is considered the first interactive book for children. Each page features something for baby fingers to touch, from soft bunny fur to scratchy sandpaper. The videocassette combines live action and animation with 10 original songs, each focused on a page of the book, such as "The Me in The Mirror." Performing the songs is a cast of kids,

ages 5 through 8.

Beginning June 1, Poxi brand lettuce wrappers will announce the tapes' availability, along with information about a Pat The Bunny sweepstakes promotion. The cassette versions will also contain details of the sweepstakes, which awards winners a wide variety of Pat The Bunny licensed merchandise.

Each video will come with money-saving offers aimed at families with young children, such as a free 8-by-10 photo from Lifetouch Portrait Studio. Also featured is a discount coupon good for \$1 off any of the books in the "Pat The Bunny" series and a child-development tip sheet.

The mail tour, targeting the top 12 markets, will be publicized on local radio stations as well as through an advertisement in *Parents* magazine. The show will involve sing-alongs, photo ops, a bigger-than-life "Pat The Bunny" book, and frequent screenings of the video.

For outreach, Golden hopes to reach 10,000 day-care centers in



by Moira McCormick

the top 20 markets. The program is designed to reinforce a linkage between the concepts featured on the cassette and a child's intellectual and social development.

**THEIR FAVORITE THINGS:** The fourth and latest installment in Warner Home Video's "Teletubbies" series, "Teletubbies Favorite Things," debuts May 11, backed by a major consumer tie-in promotion with Burger King.

It's the first direct-to-video release of the series. A spinoff from the popular toddler television show, it is produced by Ragdoll Productions and marketed in the Americas by itay bitzy Entertainment Co., a division of Handieman.

"Teletubbies Kids Club Program," runs May 10-June 20. Purchasers of the Kids Club Meal will receive a \$1 discount coupon, re-

deemable at retail, toward the purchase of "Teletubbies Favorite Things." The four Teletubbies—Tinky Winky, Dipsy, Laa-Laa, and Po—and their TV friends will be featured nationwide on posters, menus, door decals, and other in-store displays.

Burger King is also offering Teletubbies-shaped chicken tenders and a dessert called Tubby Custard. Educational and nutritional information is provided on Teletubbies tray liners and kids' meal bags. During each week of the promotion, consumers who purchase the Teletubbies kids' meal will receive a free Teletubbies plush

and beanie-style puppet key chain.

In "Teletubbies Favorite Things," each of the Tubbies loses a prized possession—Tinky Winky his magic bag, Dipsy his hat, Laa-Laa her ball, and Po her scooter. The foursome searches in rabbit holes, trees, and flower patches to find them.

The video installment, along with predecessor "Here Come the Teletubbies," "Dance With the Teletubbies," and "Teletubbies Nursery Rhymes," is encoded to work with Microsoft Interactive's Teletubbies Activates toys. The toys "talk," make music, and play interactive games along with the tapes and TV episodes.

## Billboard®

APRIL 17, 1999

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label, Distributing Label, Catalog Number	Year of Release	Original Chart Position
1	1	9	<b>MULAN</b>	Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	25.99
2	2	21	<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
3	3	7	<b>TELETUBBIES: NURSERY RHYMES</b>	Warner Family Entertainment/Warner Home Video 83.750	1999	14.95
4	6	143	<b>101 DALMATIANS</b>	Walt Disney Home Video/Buena Vista Home Entertainment 15.797	1961	26.99
5	5	174	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	19.99
6	4	31	<b>TELETUBBIES: DANCE WITH THE TELETUBBIES</b>	Warner Family Entertainment/Warner Home Video 83.748	1999	14.95
7	8	5	<b>MARY-KATE &amp; ASHLEY: YOU'RE INVITED TO A COSTUME PARTY</b>	Quaker Video/WarnerHome Entertainment 43.495	1999	12.95
8	16	17	<b>BLUE'S CLUES: BLUE'S BIRTHDAY</b>	Nickelodeon Video/Paramount Home Video 838673	1998	9.95
9	NEW	1	<b>THE RUGRATS MOVE</b>	Paramount Home Video 33.399	1998	16.95
10	7	5	<b>MARY-KATE &amp; ASHLEY: YOU'RE INVITED TO A MALL PARTY</b>	Quaker Video/WarnerHome Entertainment 45.304	1999	12.95
11	NEW	1	<b>POKEMON: THE MYSTERY OF MOUNT MOON</b>	Nippon Video/Entertainment 00020	1999	14.98
12	13	11	<b>BLUE'S CLUES: ABC'S AND 123'S</b>	Nickelodeon Video/Paramount Home Video 835743	1998	9.95
13	11	31	<b>TELETUBBIES: HERE COME THE TELETUBBIES</b>	Warner Family Entertainment/Warner Home Video 83.747	1998	14.95
14	12	21	<b>MARY-KATE &amp; ASHLEY: BILLBOARD DANCE</b>	Quaker Video/Warner Home Video 36519	1999	13.95
15	21	3	<b>BARNY: WHAT A WORLD WE SHARE</b>	Warner Home Video The Lyons Group	1999	14.95
16	14	21	<b>POKEMON II: JOURNEY TO A NEW WORLD</b>	Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
17	9	17	<b>POKEMON: I CHOOSE YOU, POKACHO</b>	Nippon Video/Entertainment 00018	1998	14.98
18	NEW	1	<b>THE RESCUERS</b>	Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
19	25	179	<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b>	Walt Disney Home Video/Buena Vista Home Entertainment 12.731	1989	26.99
20	18	3	<b>WINNIE THE POOH: SING A SONG WITH POOH BEAR</b>	Walt Disney Home Video/Buena Vista Home Entertainment	1999	12.99
21	47	8	<b>ANASTASIA</b>	Touchstone	1997	25.98
22	NEW	1	<b>CATDOG VS. THE GREASERS</b>	Paramount Home Video 83.581	1998	12.95
23	10	27	<b>SCOOBY-DOO ON ZOMBIE ISLAND</b>	Warner Family Entertainment/Warner Home Video H1.424	1998	19.95
24	20	59	<b>MERCULES</b>	Walt Disney Home Video/Buena Vista Home Entertainment 91223	1997	26.99
25	15	9	<b>BLUE'S CLUES: PARTING AND BLUE</b>	Nickelodeon Video/Paramount Home Video 835753	1998	9.95

\* RIMA gold certification for a minimum of 125,000 units or a dollar volume of \$5 million at retail for theatically released program, or at least 25,000 units at suggested retail for nontheatically released. © RIMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatically released program, and at least 50,000 units and \$2 million at suggested retail for nontheatically. © 1999, Billboard® Publications.

## Billboard®

APRIL 17, 1999

## Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label, Distributing Label, Catalog Number	Principal Performers
1	1	8	<b>THERE'S SOMETHING ABOUT MARY 2</b>	<b>No. 1</b> Polygram 03178	Don Sellar Comedy Stage
2	2	5	<b>ROBIN (R)</b>	MCA/Universal Home Video M952439	Robert De Niro
3	2	7	<b>WATERBOY (PG-13)</b>	Touchstone Home Video Buena Vista Home Video 14.687	Adam Sandler
4	5	11	<b>THE TRUMAN SHOW (PG)</b>	Paramount Home Video 25597	Jim Carrey Laura Linney
5	13	2	<b>BULWORTH (R)</b>	Universal 0511	Kevin Spacey Julia Roberts
6	10	3	<b>WHAT DREAMS MAY COME (R)</b>	Polygram Video 44.0092793	Robin Williams Julia Roberts
7	3	6	<b>SHAKE IT UP</b>	Paramount Home Video 35.613	Nicole Kidman Guy Pearce
8	NEW	1	<b>PLEASANTVILLE (PG-13)</b>	New Line Home Video Universal Studios Home Video 14.728	Jeff Bridges Reese Witherspoon
9	6	9	<b>RUSH HOUR (PG-13)</b>	New Line Home Video Buena Vista Home Video 13.664	Jackie Chan Chris Tucker
10	9	6	<b>PRACTICAL MAGIC (PG-13)</b>	Warner Home Video 16.322	Sandra Bullock Nicole Kidman
11	4	7	<b>AMT2 (PG)</b>	Overseas Home Entertainment Universal Studios Home Video 13.664	Woody Allen Julianne Moore
12	11	7	<b>ROUNDERS (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 15.933	Matt Damon Edward Norton
13	4	7	<b>EVER AFTER: A CINDERELLA STORY</b>	Universal 0392	Dave Barrymore Anita Hubbs
14	NEW	1	<b>PRIDE OF CHICKEN (PG-13)</b>	Universal Studios Home Video 83748	Jennifer Love Henderson
15	NEW	1	<b>NIGHTY JOE YOUNG (PG)</b>	Walt Disney Home Video Buena Vista Home Entertainment 12.746	Bill Potts Charles Toren
16	14	5	<b>URBAN LEGEND (R)</b>	Comstock Teller Home Video 25.991	Paul Wink Rebecca Gayheart
17	12	4	<b>SOLDIER (R)</b>	Warner Home Video 1.958	Chris Russell
18	NEW	1	<b>LYING OUT LOUD (R)</b>	New Line Home Video Universal Studios Home Video 14.725	Holly Hunter Dustin Davis
19	18	2	<b>ONE TRUE THING (R)</b>	Universal Studios Home Video 83.659	Mel Gibson Sherry Stringfield
20	17	14	<b>LETAL WEAPON (R)</b>	Warner Home Video 16.075	Mel Gibson

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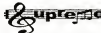
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**COMMENTARY**

(Continued from page 4)

nagging quibbles of the tax code—by becoming an S corporation. As Entertainer Inc., the individual can deduct almost all business expenses in full. Furthermore, the corporation is able to set up a defined contribution plan for the benefit of the individual and deduct up to \$30,000.

Unfortunately, these advantages do come with some baggage. Incorporation requires additional tax returns, which increase bookkeeping and accounting costs. The entertainer also suffers the bite of payroll costs, such as unemployment, disability and workers' compensation insurance. Fortunately, a special security—a payroll cost—is calculated on a lower base, since the salary paid by the corporation is set of business expenses. In addition, depending upon the location of the corporation, there will be state and possibly city corporate income taxes to pay.

Clearly the choice between remaining an employee and incor-

porating cannot be decided with a coin flip. Often the decision turns on income level. As an example, consider the numbers for a married, New York-based entertainer who pays his manager or agent 20% of his gross income and contributes 25% to a pension, not exceeding \$30,000. We estimate his expenses at \$30,000 at the \$100,000 level, \$50,000 at the \$200,000 level, \$500,000 in taxes at the \$500,000 level; and \$100,000 at \$1 million in earnings.

Early on in his career, when he is at the \$100,000 level in gross income, the entertainer might save approximately \$16,000 in taxes as a corporation rather than as an employee. However, the additional work involved in setting up the corporation makes this option less favorable at this income level. Further, the savings would lessen substantially if he chooses not to set up a pension.

But as his career progresses and income moves up, the benefits of

incorporation become apparent. At the \$300,000 level, the entertainer may enjoy tax savings of more than \$47,000. At \$500,000, that figure jumps to \$70,637, and at \$1 million, it's still a substantial \$81,305.

Whether to incorporate depends on individual circumstances and is not ideal for everyone. But the strong potential for substantial savings is compelling—particularly as income rises. However, counsel is advised since this strategy may be viewed unfavorably by the Internal Revenue Service.

Those who feel they might benefit should seek a professional business adviser who will help weigh all the factors and lay out the numbers in the most understandable manner.

This way, unlike Hamlet, who just couldn't make up his mind, the individual will be fully prepared to answer the burning question: To inc. or not to inc.?

**FILIPINO LABELS EXPAND MARKETING**

(Continued from page 61)

The album was released in November 1997 and has sold 90,000 units thus far. Says Romana of the Corrs' appeal, "What's important is that the songs have very nice melodies and hooks."

PolyGram Records Philippines (PRP) last year broke All Saints' self-titled debut album and the Lightshow Family's "Postcards From Heaven."

PRP international label manager Richard Calderon attributes strong sales of these albums to record airplay, a development the record company had not expected. Says Calderon, "We were surprised, because the trend on radio lately had been towards unchallenging music for the masses, something that's strong on melody and not requiring much effort to enjoy."

According to Calderon, "Postcards From Heaven" by The Corrs, released in November 1997, had achieved sales of 200,000 units, while "All Saints" (London), released last March, has reached 400,000 units. The music also received exposure via radio and background music for several Philippine soap operas, as well as for dance numbers on nighttime variety shows.

PRP has also moved to boost acts' presence at retail, with initiatives such as CD listening stations inside major outlets as well as the positioning of native retail displays and tarpaulins depicting the artists and albums.

Calderon also says that switching from the dominant "consignment" system in the Philippines to the purchase system has helped immensely. Under the consignment system, retailers do not purchase product from record companies but sell in their stores. Instead, they accept whatever titles and quantities are given to them by the record companies.

BMG Records Philippines has concentrated on introducing locally known European acts, such as

Germany's Gil and Trademark, mainly with promo tours.

Says Mario Joson, BMG international marketing manager, "Artists must bring in [at least] one make money on current albums, but to introduce their name. It's best when the artist does the entire promo package, including TV, radio, interviews, TV guestings, and mail shoots."

One European artist who came last year was 15-year-old pop singer Gil, whose album "Here I Am" was released in November. His visit that month helped push sales of the album to platinum. According to Joson, Gil is bigger in Asia than in his home country.

Arriving for two promo tours last year was pop band Trademark, whose album "Another Time" was released in July 1998 and surpassed million-unit sales with sales of 22,000 units (gold is 20,000 sold).

One artist with a huge established following in the Philippines, American pianist Jim Brickman, was here last August for a promo tour and concert, coinciding with the release of "Ballads" (Windham Hill). The set is distributed only in Asia and consists of six popular and song and six new ones, some exclusive to this country. "Ballads" has achieved double-platinum sales so far.

It's somewhat of a surprise that Sony Music Entertainment Philippines' (SMEP) biggest-selling album last year was the soundtrack to "Titanic" (Columbia), released in November 1997. It sold 239,000 units.

Celine Dion's "Let's Talk About Love," as well as her "These Are Special Times" (Epico), released in November 1998, figured in another somewhat unusual promotion involving five other SMEP releases. In a venture involving SMEP, GMA Network, and Odyssey Records and Tapes, a raffle was held, with winners

attending a Dion concert held in January in Hong Kong.

Participants were required to buy at Odyssey at least one of seven SMEP releases: either of the two Dion albums, George Michael's "Ladies & Gentlemen: The Best Of George Michael" (Epico), Julio Iglesias' "My Life: The Greatest Interviews" (Columbia), Ricky Martin's "Vuelve" (Columbia), "VH1 Divas Live" (Epico), or Mariah Carey's "411" (Columbia).

At the end of the purchase entered the customer to one raffle ticket, while a CD or double-cassette purchase earned two tickets, and a double-CD was worth four tickets. The raffle was held on a Sunday nighttime show aired over GMA Network's Channel 7, during which seven winners were chosen. Winners also received free airfare, accommodations, and spending money.

**DIGITAL CATALOG**

(Continued from page 60)

tabases to collect all the data."

The system makes it possible to retrieve information on the original of a cover version or a demo/producer/composer of a particular song. The records listed can be printed out on an order form, complete with catalog number, which users can then take to a store. There is currently no provision for direct ordering via the Internet, although this is planned for the next few years.

The MIP software is especially designed for large database searches and is intended to be both user-friendly and highly flexible, allowing information to be retrieved very quickly. The software also includes an HTML-formatted list of all BPW members—the vast majority of German labels—allowing users with Internet access to link to their Web pages.



## CALENDAR

### APRIL

April 10, **Fourth Annual Film & TV Music Conference**, The State of the Art, sponsored by The Hollywood Reporter and the Society of Composers & Lyricists, DGA Theatre Complex, Los Angeles. 323-525-2130.

April 12, **Gay/Lesbian Music Awards**, Manhattan Center, New York. 718-398-6809.

April 14, **19th Annual Music Industry Dinner**, sponsored by the Juvenile Diabetes Foundation International, Honors and Sciences president/CEO Michael Greene, Shattuck North Hotel and Towers, New York. 212-880-7003.

April 15, **Los Angeles Urban League's 28th Annual Whitney M. Young Jr. Award Dinner**, honoring Natalie Cole, Century Plaza Hotel, Century City, Calif. 323-295-9660.

April 16-18, **Broadcast Electronic Music**, 44th Annual Convention, Las Vegas. 202-435-3535.

April 16-20, **Expand '99—Vibe Music Seminar And Vibesville**, Jacqui Javett Center, New York. 212-648-7328.

April 17, **19th Annual Reinforced Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 17, **Legal And Business Issues In The Digital Distribution Of Music Symposium**, Dances Hall, Loyola Law School, Los Angeles. 213-786-1025.

April 17, **Third Annual Italian R&B Concert**, featuring Wyndy A. Neri, Usher, Mya, Timbaland, Pras, Destiny's Child, Eagle-Eye Cherry, and Kalyah, Bayfront Park Amphitheater, Miami. 212-625-9454.

April 17, **Backstage Pass To The Record**

Industry, presented by Silver Living Entertainment, Crown Plaza Hotel, Seattle. 888-836-8086.

April 18, **National A&R Broadcasters Career Fair**, Las Vegas. 202-425-5458.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyethall at Age Hotel, West Hollywood. 323-462-1100.

April 20, **Knockers Of The Flame Dinner**, honoring Eric Burdon, Charles Broderick, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

April 22, **Panel Lunches**, Area of Independent Music Publishers, Hotel Sefton, Los Angeles. 818-462-6257.

April 22, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Downtown, New York. 212-957-9230.

April 22-24, **NEMO Music Showcase & Conference And The Nubia Boston Music Awards**, Sweetest Boston, Orpheum Theatre, and various other venues, Boston. 781-308-0441.

April 24, **Millennium Technology Series: Downloadable Audio—Futur Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Waldorf-Astoria Hotel, New York. 212-245-5440.

April 25-27, **Entertainment Computer Technology Is Transforming The Entertainment Industry**, La Costa Resort & Spa, Carlsbad, Calif. 877-273-9753.

April 25-28, **Louisiana Music—New Orleans**

**Pride 1999 Conference**, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

April 28, **A Celebration of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Cowen Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8000 ext. 306.

April 29, **Creating Your Own Buzz: BFF In The Modern Marketplace**, panel sponsored by the Assoc. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6101.

April 30, **Fourth Annual ARIA Awards**, presented by the Audio Publishers Assoc., Regal Baltimore Hotel, Los Angeles. 714-634-3215.

### MAY

May 1, **Nicholas' 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Colono Country Club, Tazara, California. 213-626-1111.

May 3-5, **@idTech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.id-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-941-3013.

May 6-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel, Miami Beach. 215-646-8001.

May 8-11, **Audio Engineering Society Convention**, MOC Center, 212-461-8528.

May 12-13, **1999 I/O Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-216-5258.

May 11-12, **REITech Summit**, Sheraton Melrose, San Paulo, Brazil. 514-328-9157.

May 12-16, **IN-41 '99 Conference**, Palmer House

Hilton, Chicago. 774-7440-0000.

May 13, **24th Annual T.I. Martell Foundation Humanitarian Gala**, honoring BMO Entertainment chairman Michael Diamond, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 15, **Backstage Pass To The Record Industry**, presented by Silver Living Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

May 19-22, **Emerging Artists & Talent In Music Conference**, Showcase & Festival, Mirage Hotel and Casino, Las Vegas. 800-873-3636.

May 22-23, **L.A. Gospel Festival**, Inveris Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Showcase Dealers Area**, Educational Forum And Trade Show, Bentley College, Boston. 800-945-8232.

### JUNE

June 6-10, **REPLiNK 94 Annual Music, Motion Picture, Television**, 314-328-9157.

June 9, **30th Annual Entertainment Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-774-2773.

June 13-15, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-2669.

June 14-15, **Studio/PRO: Emerging Technologies And The Future Of Audio Production**, presented by the University of Utah, University City, Utah. 510-653-3307.

June 14-19, **20th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 19, **Rem On The Road**, hosted by Blackout, sponsored by Artists/Nashville, and benefiting

Francis Williams Peston Laboratories, Music Row, Nashville. 615-946-9116.

June 19, **Backstage Pass To The Record Industry**, presented by Silver Living Entertainment, LA Marriott, Los Angeles. 888-836-8086.

### JULY

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 14-16, **Billboard Dance Music Summit**, Sheraton Dallas Square, Atlanta. 212-536-5002.

## GOOD WORKS

**HELPING HOPE:** KRQQ Los Angeles and City of Hope have partnered for a series of "A's" concerts to raise money to equip a teen mobile. The Molly Blank Pediatric Clinic. The Atomic Fireballs kicked off the series April 6 at the Derby. MrX's played the House of Blues April 8, and Nerve, Sonichrome, and Eyeland will perform Tuesday (13) at the Troubadour.

Guitar Center is donating \$2,500 to City of Hope in conjunction with an April CD giveaway. Sales of "The SWR Sound," a collection of primo bass players like P-Nut of 11, Jimmy Haslip, and Marcus Miller, compiled by bass cabinet and amp manufacturer SWR, benefited City of Hope.

**Phil Quattaro**, president of Warner Bros. Records, will be this year's Spirit of Life honoree. He will be fete'd this fall at a black-tie gala in Los Angeles, with proceeds going to the City of Hope National Medical Center. Contact: Debbi Swanson at 213-892-7223.

**WALK, DON'T RUN:** Former WQCD New York PD Wendy Leeds is once again calling on her music industry friends to "Walk for Wendy" to raise funds for the New Jersey chapter of the National Multiple Sclerosis Society. Joining her will be her husband, Universal Records senior VP of promotion Steve Leeds, Epic Records senior VP Harvey Leeds, and "Howard Stern Show" producer Gary Dell'Abate. The 1.2-mile walk begins at 10:30 a.m. April 18 at the bandshell in Ridgewood, N.Y. The family event includes pony rides, face painters, and clown. Donations can be made to Walk for Wendy to Gary Dell'Abate, P.O. Box 487, Riverside, Conn. 06878. Contact: 201-261-WALK.

**MEMORIES:** Memorial services for public relations legend Charlie Comber, who passed away Feb. 11, will be held April 25 at the Church of Saint Agnes in New York. Donations may be made in his memory to the Physically Challenged Irish Youth Team, Avondale Drive, Wexford, Ireland. Contact: Mary Ryan at 973-361-3533.



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### BIRTHS

Girl, Meredith McKinlon, to Alexandra Wozniak and Thomas Enright, March 6 in Salem, Mass. Her mother is national director of sales for Ryko/dec.

### DEATHS

Teddy McRae, 91, of natural causes, March 4 in New York. McRae was a swing era composer/arranger who was associated with such artists as Artie Shaw, Sy Oliver, and Chick Webb. With Shaw, he wrote two successful numbers, "Back Bay Shuffle," in 1938, and "Traffic Jam," in 1939. Another successful collaboration was "You Showed The Way" (1937), which he wrote with Webb, Ella Fitzgerald, and Bud Green. McRae, who also played sax with the Webb orchestra from 1936 to '39, led his own band in 1944. In the late '50s, he formed Enrica Records and production company Base-Con with Edna Wilcox. McRae was born in Waycross, Ga., and raised in Philadelphia. Survivors include his wife and five daughters.

Ernest Gold, 77, of complications from a stroke, March 17 in Los Angeles. Gold wrote or conducted many Hollywood film scores, including the 1960 Oscar winner for best drama/comedy score, "Exodus," the main theme of which became a hit for Pat

Boone. Gold, who also won two Grammy Awards for "Exodus," was also nominated for Academy Awards for the score to "On The Beach" in 1959; the score and title song "It's A Mad, Mad, Mad, Mad World" in 1963; and "The Secret Of Santa Vittoria" in 1969. Gold, who also wrote symphonic and chamber works, was born in Vienna but was forced to leave after the Nazi takeover of Austria in 1938. His first major composing project in film was the 1955 production "Not As A Stranger." He is survived by his wife, a stepson, and three children.

**Mighty Joe Young**, 71, of complications following spinal surgery, March 24 in Chicago. The blues singer/guitarist played behind Jimmy Rogers, Otis Rush, and Billy Boy Arnold and recorded with Magic Sam, Willie Dixon, Albert King, Jimmy Dawkins, and Koko Taylor. He was one of the first bluesmen from Chicago's West Side to gain popularity with young white audiences in such North Side clubs as Biddy Mullen's, the Wise Poodle Pub, and Kingston Mines during the early '70s. He recorded for Delmark, Ovation, and Alligator and had a regular hit during the '70s with a cover of Bobby Rush's "Chicken Heads." Young is survived by his wife and four children.



# Programming

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**Men—And Women—in Black.** Martin Bandkys, music director of news/alternative/jazz outlet WDET Detroit, recently entertained Suzanne Vega in-studio. Vega appears on the forthcoming *Air Place* compilation "Bleeker Street" which covers the classic Leonard Cohen composition "So Long, Marlene" with John Cale and an instrumental version of Pete Seeger's "Turn! Turn! Turn!"

## newslines...

**SWISS GROUP EYES U.S. RADIO.** A newly formed company called Radio World went public the week of April 5, raising \$25 million, which it plans to use to buy stations in "mediocre financial situations" and connect them with satellite and fiber optics. The goal is to build a radio network for a worldwide audience, which would share identical information at the same time, to attract multinational advertisers. Radio World is the brainchild of Marc Deschenaux, whose CD World allows consumers to create their own CD compilations via the Internet. The company wants to begin buying major-market sticks by the end of the year.

But because Deschenaux and his board of directors are Swiss, the company may run into trouble. The 1934 Communications Act prohibits foreign ownership of radio stations, according to Charles Logan, deputy chief of the Federal Communications Commission (FCC). The law, however, allows a foreign corporation to own stations as long as less than 25% of its stock is held by foreign nationals.

**FCC WANTS MINORITY TAX CREDITS.** FCC Commissioner Michael Powell is spearheading an effort to bring a tax-break program back from the dead four years after Congress killed the minority tax-certificates program. Powell's plan would allow companies to defer capital-gains taxes on stations they sell to minorities, an idea that is probably very attractive to the increasingly bottom-line-oriented, corporate world of radio. FCC Chair Bill Kennard has floated similar ideas on previous trips to

(Continued on next page)

## AC, Sports/Talk Top Power Ratio Study R&B, Spanish Formats Increase Their Share Of Advertising Dollars

*This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.*

R&B and Spanish radio formats are doing a better job of getting their fair share of advertising dollars, but they still rank well behind general-market formats such as sports/talk and adult contemporary.

Those formats again take the top two slots in the latest "power ratios" study, which measures the sales strength of individual formats, this time comparing format strengths throughout 1996 against '97 figures.

In other findings from the new study, debuted exclusively in Billboard/Airplay Monitor, albums and classic rock are tied for third place, followed by news/talk and country, the latter of which is seeing some post-boom erosion in its sales strength. Ninth-place top 40 remained fairly steady.

R&B, while still in 12th place, had its best power-ratio showing ever in the new study and is one of only four formats that trended upward this time; the others are classical, jazz, and Spanish. The 11 other formats tracked in the study are all off from the previous year in the newly compiled '98 figures.

George Nadel Rivin is the partner in charge of broadcast services for the North Hollywood accounting firm of Miller, Kaplan, Arase & Co. LLP, which has been compiling the annual power-ratio study for the past 18 years. He says that consolidation is partly responsible for so many formats having poor power ratios.

### TAKING MORE RISKS

"With consolidation, an operator is able to take more risk in establishing stations that may not have been able to stand on their own or couldn't afford the luxury of spending time to three years of that station's ramping

up to being viable and able to stand on its own," he says.

"However, with clusters running six to eight stations in a market, [those groups] are able to take dollars from stations contributing the most to that cluster's revenue and put [them] into research and development to begin new formats," he says. But because many of those new stations are still "ramping up," they do not yet show healthy sales figures, bringing the power ratios down for their format.

The poor showings in 1998, Rivin says, are not a function of the radio industry not doing well but rather "a matter of the industry being colder—

tion was such that it kept spot levels artificially low."

In the 1998 study, the top-dog format, sports/talk, has a power ratio of 1.61. That means that in a market in which each audience share point is worth \$1 million in advertising revenue, a sports/talk station can expect to bill \$1.61 million per share.

AC's 1.41 share is off from '97's 1.57. Eighth-place finisher soft AC is off 1.21-1.17. AC's decreases in '98 are due, Rivin says, to the number of newer formats being tried as a result of consolidation, and those formats are "kind of pushing on either side of AC" and going after the same audience. Meanwhile, "the soft AC format has found its niche among females" and, despite this year's dip, is "a safe bet to always be north of a 1.15."

### ROCK IS FLAT

Tying for third place are album rock (1.35-1.33) and classic rock (1.41-1.33). Tenth-place finisher modern rock is off 1.15-1.09. Rivin says the album rock stations "continue to be steady" with four straight years in the 1.35-1.36 range. After a spike in 1997, he says, classic rock "pretty much returned to the levels it was in '95-'96. It's still a format that outperforms its audience share by one-third." Like classic rock, Rivin says, modern rock also benefited from an unusually high spike in 1997, when it "was very much the trendy format." Since then, he says, "a little bit of the novelty has worn off."

News/talk, ranked No. 6 in 1998, is off sharply from 1997 (1.47-1.26), making it 1998's biggest point-losing format. A sample-size increase from 80 V-T stations in 1997 to 104 in 1998 may have actually hurt the format, because, Rivin says, some of the newer stations "have yet to mature."

With a 1.29-1.25 loss, country ranks No. 6 in 1998 and barely out-

(Continued on next page)

*'Prior to consolidation, the degree of competition was such that it kept spot levels artificially low'*

taking steps to attempt to differentiate a station more—and the experimentation. They're going to be crawling before they walk in a lot of cases. Consolidation is in its infancy, so a lot of the moves will pay off in enhanced performance down the road."

### SPOT LOGS

Rivin does not believe that an increase in spot loads had much of an impact on the numbers.

"There comes a point in which a listener reacts [to heavy spot loads] either by doing more button-pushing or, at last resort, tuning out a station entirely, but I don't feel the industry is at that point," he says. "Prior to consolidation, the degree of competi-

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## Adult Contemporary

W	SA	TH	FR	SA	SON	TITLE	ARTIST
1	2	3	4	5	6	7	8
1	1	1	22	ANGEL	SARAH McLACHLAN	No. 1	
2	2	5	16	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	N.Y. SYNC		
3	3	2	14	WRITTEN FOR THE STARS	ELTON JOHN & LEANNE RIME		
4	5	6	32	FROM THIS MOMENT ON	SHANIA TWAIN		
5	7	9	8	BELIEVE	CHER		
6	4	3	14	FAITH OF THE HEART	ROD STEWART		
7	6	4	26	I'M YOUR ANGEL	R. KELLY & CELINE DION		
8	8	7	28	TRUE COLORS	PHIL COLLINS		
9	9	10	12	FACE YOUR FEAR	MONICA		
10	10	8	23	HANOS	JEWEL		
11	15	16	18	ALL I HAVE TO GIVE	BACKSTREET BOYS		
12	13	12	12	I STILL BELIEVE	MARIAN CARY		
13	12	13	66	TRUST MY MATHS DEEPLY	SAVAGE GARDEN		
14	11	11	14	LOVE OF MY LIFE	JIM BROCKMAN FEAT. MICHAEL W. SMITH		
15	21	22	4	KISS ME	SUSPENSE NOVE THE RICHER		
16	18	17	52	YOU'RE STILL THE ONE	SHANIA TWAIN		
17	14	14	37	ILL NEVER BREAK YOUR HEART	BACKSTREET BOYS		
18	16	15	30	ILL BE	EDDIE MCMAHON		
19	19	19	11	FOREVER NOW (I'LL BE THE ONE)	JOHN TESH FEAT. JAMES INGRAM		
20	17	18	23	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY		
21	24	29	3	LET ME LET GO	FAITH HILL		
22	NEW	1		THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN	HOT SHOT DEBUT	
23	22	24	5	THE PRAYER	CELINE DION WITH ANDREA BOCCELLI		
24	25	23	29	IRIDI	GOO GOO DOLLS		
25	23	25	6	WINTER'S SUNSET SOUNDTRACK OUTRIPSE #1	BONNIE RAITT		
26	25	25	6	CAUTION: RAIN	BONNIE RAITT		
27	26	26	6	CAUTION: RAIN	BONNIE RAITT		
28	27	27	6	CAUTION: RAIN	BONNIE RAITT		
29	28	28	6	CAUTION: RAIN	BONNIE RAITT		
30	29	29	6	CAUTION: RAIN	BONNIE RAITT		
31	30	30	6	CAUTION: RAIN	BONNIE RAITT		
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36	35	35	6	CAUTION: RAIN	BONNIE RAITT		
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71	70	70	6	CAUTION: RAIN	BONNIE RAITT		
72	71	71	6	CAUTION: RAIN	BONNIE RAITT		
73	72	72	6	CAUTION: RAIN	BONNIE RAITT		
74	73	73	6	CAUTION: RAIN	BONNIE RAITT		
75	74	74	6	CAUTION: RAIN	BONNIE RAITT		
76	75	75	6	CAUTION: RAIN	BONNIE RAITT		
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79	78	78	6	CAUTION: RAIN	BONNIE RAITT		
80	79	79	6	CAUTION: RAIN	BONNIE RAITT		
81	80	80	6	CAUTION: RAIN	BONNIE RAITT		
82	81	81	6	CAUTION: RAIN	BONNIE RAITT		
83	82	82	6	CAUTION: RAIN	BONNIE RAITT		
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98	97	97	6	CAUTION: RAIN	BONNIE RAITT		
99	98	98	6	CAUTION: RAIN	BONNIE RAITT		
100	99	99	6	CAUTION: RAIN	BONNIE RAITT		

## Adult Top 40

W	SA	TH	FR	SA	SON	TITLE	ARTIST
1	2	3	4	5	6	7	8
1	1	2	12	EVERY MORNING	SUGAR RAY	No. 1	
2	2	1	29	SLIDE	GOO GOO DOLLS		
3	4	5	24	KISS ME	SUSPENSE NOVE THE RICHER		
4	5	6	27	BACK 2 GOOD	MATCHBOX 20		
5	3	3	26	ANGEL	SARAH McLACHLAN		
6	6	7	12	BELIEVE	CHER		
7	7	4	38	SAVE TONIGHT	EAGLE EYE CHERRY		
8	8	8	31	LULLABY	SHAWN MULLINS		
9	9	9	33	JUMPER	THIRTY EIGHT		
10	10	10	29	FLY AWAY	LENNY KRAVITZ		
11	11	11	6	ANYTHING BUT DOWN	SHERYL CROW		
12	14	23	5	ANYTHING BUT DOWN	BAZ LUHRMANN		
13	15	15	11	WHAT'S IT LIKE	EVERLAST		
14	18	21	11	WHAT'S IT LIKE	EVERLAST		
15	15	14	12	MARIA	BLONDE		
16	11	11	31	MY FAVORITE MISTAKE	SHERYL CROW		
17	22	22	22	DOWN SO LONG	JEWEL		
18	17	17	23	YOU GET WHAT YOU GIVE	NEW RADICALS		
19	19	17	51	THE ANIMAL	GOO GOO DOLLS		
20	20	22	7	HANDS	JEWEL		
21	21	20	22	SPECIAL	GARBAGE		
22	24	26	7	AT THE STARS	BETTER THAN EZRA		
23	25	24	19	IT'S ALL BEEN DONE	BARNEKAD LADIES		
24	26	25	19	IT'S ALL BEEN DONE	BARNEKAD LADIES		

## Radio PROGRAMMING

## AC, SPORTS/TALK TOP POWER RATIO STUDY

(Continued from preceding page)

performs its 1996 low point of 1.24. Rivin says country is still leveling off from its "wave of success" during the boom years earlier in the decade, "when the format had gotten to a point where it wasn't realistic [to think] it would go much higher." But, he adds, "those heritage country stations are every bit as strong as they have been in the last couple of years."

Rivin says that this year's slight decline for country is due to a "perception among the advertisers. Advertising agencies will sometimes overreact. When someone is riding a wave of success, they'll jump on the bandwagon, and when they see things beginning to return to more normal historical levels, some of those that got on the bandwagon may choose to step to the sidelines."

Top 40, in ninth place, is down 1.18. Says Rivin, "The format has kind of matured within its reincarnation. It was such a strong format for so many years and then had some setbacks during the early part of the '90s. So then, he says, "it's done a great job of reinventing itself, [which] helped it climb back into the 1.15-plus range."

Asked about top 40's potential for continued growth, Rivin says, "Be-

*"Those heritage country stations are every bit as strong as they have been in the last couple of years"*

cause the demo is on the younger side, we'll never see the format up in the 1.25-plus range. But any time you have a format that can outperform its audience share by one-sixth and have an incredibly loyal audience, you've got something going for you."

Spanish, in 11th place, posted a healthy gain (1.00-1.07), making it 1998's biggest gainer. R&B posted an equally healthy 87-88 jump.

Although a Katz memo leaked last year helped spotlight the problem of advertiser discrimination against R&B and Spanish stations, it probably came too late in the year to have affected the Hill, but Beltway insiders say his relationship with Congress may be too damaged to carry such an idea on his own. Powell, a Republican and son of retired Gen. Colin Powell, has frustrated some congressional Republicans because he has joined the FCC's Democratic majority on several key votes.

**CD RADIO RECEIVERS IN DEVELOPMENT.** CD Radio has signed a deal with Delphi Delco and Reckon to design, market, and sell factory-installed car radios that will pick up not

## POWER RATIO TRENDS BY FORMAT

Format	1998 Ratio	1997 Ratio	10 Years Ago	Highest Ratio
AC	1.41	1.57	1.31	1.57 (1997)
Adult Standards	.38	.40	.71	.88 (1993)
Album Rock	1.33	1.35	1.07	1.35 (1996/97)
Classical	.48	.45	1.26	1.26 (1999)
Classic Rock	1.33	1.41	1.04	1.43 (1994)
Country	1.25	1.29	1.34	1.49 (1988)
Dance	.83	.83	1.04	1.04 (1989)
Modern Rock	1.09	1.15	1.15	1.17 (1997)
News/Talk	1.26	1.47	1.42	1.47 (1997/98)
Oldies	1.23	1.28	1.33	1.33 (1999)
R&B	.50	.87	.72	.93 (1998)
Soft AC	1.17	1.21	1.38	1.38 (1999)
Spiritual	1.60	1.00	1.26	1.33 (1991)
Sports/Talk	1.61	1.65	1.65	1.65 (1997)
Top 40	1.16	1.18	1.00	1.18 (1997)

'98 power ratios mark, meaning stations in those formats were already showing signs of improvement before the issue came to a head.

Rivin says that's because both formats are "incredibly active within their communities. It's a matter of being a real cornerstone of the community—what radio was designed as being by the people who drafted the Communications Act back in the 1930s." He says that's true of R&B and Spanish stations both in local ownership situations and at the big-league level.

## R&amp;B IMPROVEMENT FACTORS

Among the factors contributing to the improvement of the R&B and Spanish formats, Rivin says, are that more stations in those formats are using research, major groups are embracing them, and "there is a perception in the advertising community that major public companies would not be getting into these formats if they weren't every bit as viable as some of the other formats they're involved in."

R&B broadcasters, Rivin says, "have made a concerted effort to address those issues that drag their power ratios down. They have a goal of gaining parity and have made some progress." The power ratio study includes R&B oldies and adult R&B stations in the overall R&B category.

In the Spanish format specifically, Rivin says, the large number of new stations that signed on in '97 had dragged the format's power ratio down, but the format is "now in the process of bouncing back."

Comparing 10-year trends reveals

that classical is the format that has shown the biggest decline (1.28-0.88), followed by jazz, which is off 1.30-0.88. On the winning side are classic rock (1.04-1.33), the biggest gainer format of the past 10 years, and album rock (1.07-1.38).

## AC LEADS BILLINGS

Also tabulated in the new study is the percentage of individual stations in each format that billed more than 100% of their Arbitron-based value. AC again leads this group with a whopping 91%, followed by album rock (87%), up from 85% in the '97 survey; classic rock (85%, up from 82%), sports/talk (78%, down sharply from 85%), country (77%, up from 75%), oldies (70%, up from 74%), soft AC (75%, down significantly from 89%), Spanish (67%, way up from 48%), NT (64%, off from 77%), modern rock and top 40 (58% each, down from 68% and 67%, respectively), R&B (31%, down from 33%), and jazz (19%, off slightly from 20%). Both the classical and nostalgia formats had no stations that billed more than 100% of their Arbitron-based value in the 1988 survey.

The power ratios are based on monthly polls of nearly 1,000 stations, an increase of about 300 stations over previous years' surveys. The additional stations included in the study to keep pace with the growing number of continuous-measurement Arbitron markets. The study covers the summer '97-'98 18 Arbitron-ratings periods. In order to minimize distortion, the three highest and three lowest ratios in each format are not included in the power-ratio computation.

## AIRPLAY MONITOR CHARTS

**Airplay Monitor**, a publication of the Billboard Music Group, is looking for a quality addition to our New York City chart staff. Responsibilities include: monitoring all aspects of Airplay Monitor's chart efforts across all magazines. Candidates must be extremely detail oriented, comfortable w/ math & statistics, have a knowledge of radio programming, & have computer proficiency in Excel, Encore, etc. Record label radio industry experience & familiarity w/ Monitor's charts are preferred. Please resume & salary requirements to: Airplay Monitor, 1815 Broadway, NYC, NY 10006, Attn: HR or FAX: 212-503-4040 or email: shirley@airplaymonitor.com











## 'OLIVER!' CREATOR LIONEL BART DIES

(Continued from page 8)

Starting in 1963, it played on Broadway for 770 performances. Perhaps the show's biggest triumph was its film version in 1968, which earned Oscars for best picture, director, art direction, and scoring.

"Oliver!" opened on Broadway less than two months after the hit "Stop The World—I Want To Get Off" introduced fellow British songwriters Anthony Newley and Leslie Bricusse to Broadway. Bart and Newley/Bricusse started a wave of British imports that eventually brought the works of Andrew Lloyd Webber to the U.S. musical stage.

As an original Broadway cast album, RCA's recording had a 99-week run on Billboard's pop albums

chart, peaking at No. 4. The soundtrack, which was released on the Columbia Pictures-owned Colgems label and reissued through RCA, had a 91-week run, peaking at No. 20. Long available on videotape, the film is now also on DVD via Columbia TriStar.

Bart had a solid state of success before "Oliver!" as the lyricist of 1959's *How to Succeed in Business Without Really Trying*, which ran 328 performances in London but closed out of town in the U.S. Another pre-"Oliver!" success, 1960's *Fings Ain't Wot They Used To Be*, which Bart cowrote with the words and music, ran for two years in London.

Although his London-originated creations that followed "Oliver!,"

1962's *"Blitz"* and 1964's *"Maggie May"* were not successful, their scores indicated that melodic devices did not elude Bart, the son of Jewish parents who was born in London's poor East End section. His last name was originally Begleiter, but he changed it to Bart, the name of a hospital in London.

Bart, who had started his career writing songs for pop and rock 'n' roll acts in the '50s, also delivered the goods when commissioned to write a theme song for the 1963 James Bond feature *"From Russia With Love,"* which featured Russky sang on the soundtrack.

It is said that Bart's inability to duplicate the worldwide success of "Oliver!" brought on a period of drug

and alcohol abuse that rendered him psychologically and financially destitute. More specifically, the failure of another show, 1965's Robin Hood musical *"Twang,"* which Bart was said to have kept open with his own finances—combined with a lavish lifestyle—got him into deep financial troubles. Another failure was a musical adaptation, with a partial score by Bart, of the classic Folini film *"La Strada,"* which had a Broadway run of a single performance.

Bart's financial woes forced him to sell the stage rights, known as grand rights, of "Oliver!" and his writer share of performance and mechanical royalties for the popular score. He took out a loan against his writer royalties through Lakeview

Music, the London-based independent music publisher that published the score. Lakeview was acquired in the 1970s by New York-based the Richmond Organization (TRO), legendary publisher Howard Richmond's company, which had previously acquired publishing rights to "Oliver!" in the U.S. and Canada for TRO's BMI company. Hollis Moss (Bart was a member of British authors' rights group the Performing Right Society.)

Bart's fortunes began to improve in recent years. Six years ago, according to a spokesman for TRO, his writer royalties were restored despite Bart's failure to pay back the loan. And, of course, his beloved "Oliver!" was brought back with recording success in London by producer Cameron Mackintosh, who is also said to have played an important role in restoration of a stake in Bart's ownership of the show's grand rights, in which Mackintosh is said to have partial ownership.

In 1996, Bart, who early in his career acted and made a number of recordings, signed a new, three-year publishing agreement with BMI Music Publishing out of England, in which he was obligated to write eight songs a year as either stand-alones or as part of a show score (Billboard, April 6, 1996). He said then, "I wake up each day now at the time I used to go to sleep and write something every morning."

However, some projects mentioned at the time, such as a musical version of "Quentin's Trance" and "Quintimodo," based on "The Hunchback Of Notre Dame," failed to materialize.

As for "Oliver!," its origins were traced back to Bart's childhood by author David Rogers' *"Bart: The Unauthorized Life & Times, In And Out, Ups And Downs Of Lionel Bart,"* published by London-based Pavilion in 1994.

In the movie, Rogers writes, "The image of Oliver had always been a childhood icon for Lionel. He remembered the little sweet shop opposite his parents' house in the East End where they used to share a chocolate with a coffee inside for a penny. It was called 'Oliver,' and the wrapper around it had a picture of a boy asking for more. When it came to the tea for a musical, the 67-year-old Bart was looking for big, lusty story, and decided that Dickens' 'Oliver Twist' (first published in 1838) had certain key ingredients."

## BMG AND UNIVERSAL JOIN ONLINE FORCES ON GETMUSIC.COM

(Continued from page 1)

in sites selling directly to consumers via the Internet.

GetMusic.com follows Total E, which is operated by direct marketer Columbia House, a joint venture of Sony Music Entertainment and Warner Music Group.

But while that statistic is fact, what it signifies about the changing nature of the music business—and dangers posed to traditional business models—is clearly open to debate.

"I don't expect that GetMusic.com will be a destination site to rival other online retailers, nor will it aim to take away market share from traditional retailers," says a spokesman for UMG's president of global electronic commerce and advanced technology. "We won't be crazy to pass up this opportunity to get a sale as consumers browse through our site."

Alden Kevins Corp., BMG's senior VP for worldwide marketing, "This will drive more traffic to our combined sites and spawns impulse sales from consumers as they search for information about artists online."

Others in the music industry see some cause for concern.

A top executive at a music wholesale trade broke on the Internet that he not be identified, says of the BMG/Universal deal, "I'm uncomfortable with that. What do they have retailers for? If they don't think their customers can do the job, why don't they address that?"

Still others view the joint venture as just another entrant in a competitive marketplace, one that will put pressure on labels over such delicate issues as pricing.

"Consumers will shop in the [online] stores that offer the widest selection and the lowest prices," says a music distributor who also analyzes for Jupiter Communications. "If they continue to offer product from every label and are competitive in price and aggressive in their marketing, then this is a good business move. But they also need to keep a delicate balance between their pricing, given the ongoing importance of distribution through traditional retailers."

Marcus Appel, senior VP of corporate advertising and communications for the Musicland Group, says, "I think it's a continuation of companies trying to get their hand in this new distribution method. From that

standpoint, we expect to see these kinds of announcements now."

At the heart of the new venture is the E-commerce site GetMusic.com, which will sell new releases from acts signed to both music companies. BMG and UMG acts will be given prominent placement on the site, which will also sell product from other labels. In addition, the two companies are teaming to market releases on e-based Web sites.

New-release CD prices on GetMusic.com range from \$14.97 to \$15.97. By contrast, Amazon.com's prices range from \$1.88 to \$12.88. However, prices on GetMusic.com will soon be competitive with other online retailers, Kenwell says.

In addition to the creation of the E-commerce site, both companies are teaming to market their acts online through BMG's existing genre-specific Web sites: the R&B-targeted Peeps Republic ([www.peeps.com](http://www.peeps.com)), the modern rock-oriented BU!Guice ([www.buiguice.com](http://www.buiguice.com)), and the country-flavored Twang Thiel ([www.twangthiel.com](http://www.twangthiel.com)). UMG acts will be integrated into the sites, effective immediately.

In addition, the companies are teaming for two new genre sites: the rock-themed Rock Universe ([www.rockuniverse.com](http://www.rockuniverse.com)) and the AC-targeted Connect2Music ([www.connect2music.com](http://www.connect2music.com)).

### DESTINATION SITES

"The concept here is for us to create rapidly the [top] music destinations on the Internet," says BMG Entertainment president/CEO Strauss Zelnick. "We expect to do that by aggregating our label content and artists to create music locations unparalleled elsewhere."

Both BMG and UMG will promote the sites on enhanced CDs (ECDs), the ECDs contain links to the genre-specific sites. These discs will support a UMG-developed ECD format that also need authorization. The company, no longer in the CD mastering business, claims to have not known that the orders for the masters were unauthorized.

Last year, the RIAA took action against Quixote, a replication firm, and got a \$4 million settlement, the largest so far against illegal CD manufacturing and mastering outfits (Billboard, June 6, 1998).

Media's ePILL is the one-stop for the E-commerce venture, which was originally launched by BMG last November (Billboard, Nov. 21, 1998). Universal's 50% stake in the venture was only finalized recently, sources say.

### DIGITAL PLANS

The E-commerce site will eventually be used to sell digitally delivered music, according to Zelnick.

"We expect digital downloading to bring enormous opportunities," he says. "Both Universal and BMG are members of the Secure Digital Music Initiative (SDMI) and are working forward with formats that support a secure E-commerce environment for legitimate music distribution."

A source closely affiliated with the development adds that the two companies might use their combined online presence to throw support behind SDMI-compliant digital-distribution technologies, including some unannounced efforts being worked on at UMG.

"This is a give-and-take relationship that enables both companies to better leverage their [combined] 45% market share [onto] the online space—especially when it comes to digital distribution," says a label source.

Kenwell says that the companies are "looking closely at a few things in that [digital download] space."

"I don't think it will be an end-to-end proprietary solution, but we want a system where there is ample security and a strong rights-man-

agement system," he says. "The labels are willing to make the content available for the right solution."

The labels are hoping the genre sites, which link to GetMusic.com, will capture impulse purchases, say Kenwell and Kenwell.

GetMusic.com includes a number of free offers for CDs, autographed posters and CDs, and merchandise.

BMG and UMG are eager to push consumers back to traditional retail through the site's storefront feature, according to Connor.

GetMusic's store locator gives names and addresses of music dealers by city and ZIP code. Among those listed are Circuit City, Tower Records, Trans World Entertainment and its affiliated stores, Blockbuster Music, and Musicland.

### RETAILER VIEWS

Musicland, meanwhile, is debating its own Internet store in June, and Appel does not see the majors' action harming its Web plans.

She says, "The ability to own 1,400 stores is still a tremendous advantage. That combined with being able to provide all titles online as well will give us the best of both worlds."

Online retailers also don't seem concerned about the venture.

CDonow chairman Jim Diamond, says, "It's a validation of the Internet as a way to market and sell music."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Don Jeffrey in New York.

## RIAA PIRACY PICTURE MIXED

(Continued from page 6)

million, per-litigation piracy settlement from a CD plant, Kox InfoSystems Co. of Plymouth, Mass., following allegations of copyright infringement for mastering hundreds of mostly Latin American RCDs without the proper authorization. The company, no longer in the CD mastering business, claims to have not known that the orders for the masters were unauthorized.

Last year, the RIAA took action against Quixote, a replication firm, and got a \$4 million settlement, the largest so far against illegal CD manufacturing and mastering outfits (Billboard, June 6, 1998).

## 1998 Anti-Piracy Statistics

Courtesy/ Piracy Seizures	1994	1995	1996	1997	1998
Cassettes	1,212,110	1,105,265	1,076,195	1,117,719	359,425
CDs	14,648	25,837	20,777	128,738	336,468
CD-Rs	NA	NA	NA	NA	107,101
Labels	33,126,356	35,477,450	30,075,850	468,460	4,735,662

\* Approximately 98% piracy cases.  
\*\* CD totals do not include an additional 499,061 discs that were confiscated by U.S. Customs agents during 1996 and reported in 1997.

Source: Recording Industry Association of America

## VETERANS DOMINATE SUMMER FESTIVALS IN U.S.

(Continued from page 1)

smith, and Crosby, Stills, Nash & Young as well as joint ticketers Bob Dylan, Elton John and Tina Turner; and Lenny Kravitz and the Black Crowes—to dominate the landscape.

"The bottom line is that the new band scene isn't as big as they need to be," says Jerry Mickelson, executive VP of Chicago's Jam Productions. "And with the overall completion of the season to make some changes, it's getting harder for a new band to carry a major tour."

ADE is cited as a prime catalyst in the mature completion of the season's

the ever-rising price of tickets. "Not many people will be willing to spend a week's pay on a show more than once or possibly twice a season," says Danny Zelisko, president of the Phoenix-based Evening Star Productions. "People are really going to want to watch some of the big acts [to pay these prices]. I don't like to cite specific shows, but the Lenny Kravitz show is going for \$50—and that's an audience that can afford \$50," Zelisko adds.

Zelisko adds that a key element driving ticket prices up is the exorbitant financial demands in mounting tours.

"There's not a lot of long-term vision right now," he says. "Acts and agents are asking for a lot more and in some cases, a group is doing a major tour before it's effectively headlined a small-half tour."

Jerry Ade, president of the New York booking agency Famous Artists, sees the market differently. "People will pay anything to see a band they care about," he argues.

Ade is among those who believe that the dearth of youth-driven tours this summer can simply be chalked up to "less interest from young people in major tours in general. Their access to the acts they care about has changed. With things like the Internet, they don't need to wait for the big summer tour to get close to an act they care about."

Still, Ade is optimistic that young audiences will respond favorably to R. Kelly's planned tour, as well as a proposed hip-hop package featuring DMX, Nas, and 112. That latter will likely be confirmed by the end of April. Other acts slated to play sheds and arenas this summer include the Getz Cellini Band, Dave Matthews Band, Blondie, R.E.M.-C, John Mellencamp, R.D.M., Sheryl Crow, Tom Petty & the Heartbreakers, Harry Connick Jr., James Taylor, Red Strokes, Barry Manilow, Charlie Daniels, Chicago, and the Doobie Brothers.

By and large, promoters are not in consensus about which act will have the strongest showing. "I think it's going to be a great mix of the Rage Chickies," says Jack Utisk, head of the Miami-based Jack Utisk Presents, adding that he's betting on the Springfield trio, as well as the pairing of the Miami-Grey with the Rage Chickies. "That's the fresh and exciting sort of country music touring, as far

as I'm concerned, because Gray's success is a given, but this is a killer." Utisk, and several other promoters also cite Cher's expected tour to do well. Details of that trek are expected to be announced Monday (12).

"She's a wild card in that the truly spontaneous and unpredictable," says Sean McGee, president of the Houston-based Big Bang Productions. "Just about anyone from a '70s throwback to a '90s club kid could wind up at one of her shows. In the past few months, she's gone from being more than an enduring icon. She's back to being extremely lively."

In terms of festivals, only the Lith & Ozfest are generating much advance heat. The lineup for Lith—a

tour that will fold after this season—won't be announced until the end of April; only Sheryl Crow is confirmed, thus far. Ozfest, however, is touting a wide array of headbanging bands, including Judas Priest, Primal Scream, Pashamoney, and Godsmack. Black Sabbath, in what is being dubbed its farewell tour, is headlining.

Other festivals returning this year are the Guinness Fleadh and the Africa Fete. The former has secured Van Morrison, Eric Clapton, Hood & the Blowfish, Shane McGowan, and Lucinda Williams, among others, while the latter will include Baaba Maal, Oliver Mtshidi, and Kulanjani Featuring Thji Maki and Tsoy. The latter is the kid-

driven All That Music & More Festival, presented by Nickelodeon. The lineup features '83, Tatyana Ali, B'witched, Monica, and No Authority, among others. The fest was inspired by the TV network's 5-year-old program "All That" and will feature guest appearances by its members.

At this point, the once-indomitable Lollapalooza and H.O.R.D.E. are still underpin in doubt, which some see as a signal that consumer interest in festivals is on the wane.

"With the exception of Lith and Ozfest, there just hasn't been a good enough reason for people to run out and spend a lot of money on a festival," McGee says. "The lineup have been less than stellar. I certainly

ly wouldn't go to a big festival unless I was interested in more than two of the bands."

John Scher, CEO of New Jersey's Metropolitan Entertainment, is less willing to sound the death knell for festivals.

"I don't think they are getting burned out," he says. "I think it's a set of circumstances. I think it's just a coincidence that a couple of them aren't mounting."

Assistance in preparing this story was provided by Melinda Newman in Los Angeles.

## SFX Acquires Top Int'l Promoter TNA

This story was prepared by Ray Waddell, reporter for Amusement Business.

NASHVILLE—SFX Entertainment has added the biggest name in '90s global touring to its list of promoter acquisitions in the Next Adventure tour.

TNA chairman Michael Cohl declines to make a purchase price, noting only that "they didn't make an offer I couldn't refuse or anything like that."

Cohl says that TNA will get "the lead opportunity on any tour of any size" that would go out under the SFX banner in the future.

Based in Toronto and Bermuda, TNA is the largest promoter/producer of international stadium tours. Along with its former incarnation, Concert Productions International (CPI), TNA has produced the last several Rolling Stones world tours, beginning with Steel Wheels in 1988, as well as international tours by U2, Pink Floyd, David Bowie, and others.

The company has topped Amusement Business' list of top-grossing promoters in the U.S., including last year when it reported grosses totaling \$238,437,323 from 105 shows.

Currently, TNA is wrapping up No Security, the Stones' first arena tour in 20 years, and is set to produce this summer's reunion tour of Crosby, Stills, Nash & Young. Both of those tours remain TNA tours, Cohl said.

TNA principals are partners Bill Ballard and Cohl, along with president Alan Fogel. As for the staff, "everybody's staying," Cohl says, but the Bermuda office where Fogel has been headquartered moved to Miami in July.

Cohl and Ballard started CPI in late 1969 and have been financially backed by partner Molson and later Lahat's. When they formed TNA in the summer of 1985, they went out on their own, leading investors to back the \$100-plus million guarantees of both U2 and the Stones.

Cohl says TNA had several reasons for joining the SFX corporate family, which includes a veritable who's who of North America's top promoters in the wake of a shopping spree that easily exceeds \$1 billion.

"First, we've always wanted to be part of the leading company in our business," Cohl says. "Second, we had a tremendous pool of capital, which saves us the trouble of running out

and looking for investors every tour."

A third component is SFX's vast network of venues, which at last count includes venues in 31 of the top 50 markets. When the sale price is included, "all in all it's a pretty good package," Cohl says.

"TNA will maintain ourselves as an independent operation and will get first crack at any tour," Cohl adds. "We understand that with tours like the George Strait Country Music Festival, relationships are in place with PACE, and we wouldn't step in and screw that up."

TNA's stature will remain global in nature, Cohl says, and the company will be looking at stadium tours on down to the club level. "This will have no impact on the tours," he says. "We will be maintained as an independent profit center within SFX."

Cohl agrees that one reason SFX might have been interested in TNA was to eliminate another competitor. "That happens when a company is acquired," he says.

Meanwhile, the TNA name (which Cohl takes credit for) will remain, and the company will be "a little more aggressive," Cohl says. "It will be the same thing, just more of it."

## Jam Plots Indie Promoter Group

NASHVILLE—While independent promoters may be scarce, they do exist in most markets, and they don't intend to go away. Now there is talk of indie presenting a unified front under a new business association, much as the artnet have done with their ArtnetNetwork.

If it happens, Chicago-based Jam Productions will be at the forefront. After ruling Chicago for more than 20 years, Jam saw SFX enter its own backyard earlier this year by purchasing Nederlander's interests in two sheds and forming an exclusive booking deal with the Rosemont (Ill.) Horizon.

Jam executive VP Jerry Mickelson says that the large number of tours going with SFX this year (see story, page 1) should be a concern for independent promoters.

"If this continues, it will seriously affect all other independent promoters and their business," Mickelson says. "At the same time, it's a concern for us, too."

(Continued on page 87)

## Woodstock '99 Assembles, Being A Five-Year Plan

BY MELINDA NEWMAN

LOS ANGELES—The organizers of Woodstock '99 hope people can get themselves back to the garden again this year's festival takes root. In fact, they hope to have an event so successful that it will be entered to support holding the event every five years.

This year's three-day event will be held July 23-25 at the \$300-acre, 100-acre Griffis Air Force Base in Rome, N.Y.

Acts confirmed to appear are Aerosmith, Alanis Morissette, Brian Setzer Orchestra, Bush, Collective Soul, David Byrne, Crowes, Creed, DMX, Dave Matthews Band, Everlast, Fatboy Slim, Foo Fighters, Guster, Hole, George Clinton, Ice Cube, J. Lo, John, Limp Bizkit, Live, Los Lobos, Metallica, Noe, Willie Nelson, the Offspring, Rage Against the Machine, Red Hot Chili

Peppers, Rusted Root, Sheryl Crow, Sugar Ray, and the Tragically Hip. Rumored but not confirmed are John Fogerty, Marilyn Manson, Guns N' Roses.

Woodstock '99 is being produced by Chemical Brothers. More acts are expected to be added.

Fogerty is the only artist to have a bill who performed at the original 1969 festival. This year's festival is being produced by Woodstock '99 LLC, a partnership between John J. and Michael J. Woodstock Entertainment Group. Woodstock Ventures' Michael Lang, and Ossie Kilkenny.

All three worked on the 1994 Woodstock festival in Saugerties, N.Y., which was produced by Woodstock Ventures and PolyGram

Diversified Entertainment (PDE), which then owned 40% of Metropolitan. (PDE has since been shuttered, and Ogden Corp. now owns 50% of Metropolitan.)

As for its music, the '94 event lost money to its producers when it spiraled overbudget and cost close to \$40 million. However, Woodstock '99's organizers are ready to get back again.

"We thought that everyone who came in '94 had a great time," says Lang. "We think we figured out where the problems were in terms of the music. We're close to being thought, 'Why not do it again?'"

The budget for this year's event is \$30 million.

"Woodstock '94 was the most exhilarating experience of my professional career," says Scher. "We all felt as great as it was, as strong

as it was, we could do better."

Additionally, Scher says the organizers realized how strongly the idea of Woodstock resonates with the public. "This incredible thing called Woodstock is actually linked to the fiber of American culture. It manifests itself in talking to people of two vastly different generations. America hasn't historically had huge gatherings for the pure joy of it."

Because of that, Lang and Scher say that they plan to hold a Woodstock festival every five years in present-day New York.

This year's organizers have already taken care of many of the problems that marred the '94 festival.

An easily penetrated fence at that festival allowed tens of thousands of people to attend the event for free and cost the organizers

(Continued on page 87)



## SFX DOMINATES SUMMER TOURING SEASON

(Continued from page 1)

spend more than \$1 billion on acquisitions over the past two years—basically control a large percentage of the touring box office for a particular summer.

Add to this the news at press time that SFX has added the biggest names in '90s global touring to its list of promoter acquisitions—the Next Adventure (see story, page 85)—and the bottom line becomes even more staggering.

So what does this mean for the entertainment business?

"Control is a bad word," says Mitch Slater, president of SFX-owned Delenser-Slater Enterprises. "That's not how I view it. We're all as being able to provide sound financial opportunities and being able to present artists in the best possible environment."

Tours under the SFX Entertainment name in this year include Black Sabbath; 'N Sync; the Ozzyfest; George Strait Country Music Festival; Charlie Daniels' Volunteer Jam; Rod Stewart; Lenny Kravitz and the Black Crowes; Nickelodeon's All That; Tom Petty; Neil Young; Cher; Paul Simon and Bob Dylan; Chicago and the Double Brothers; Barry Manilow; and a large chunk of the Backstreet Boys tour.

"And more coming," adds Slater. "We competed very intensely for most of these tours with other national buyers, so from that perspective we feel pretty good about it."

### 'Guarantees are escalating out of control'

Others aren't quite as happy about the situation. There is one concern that SFX has helped protect an artist-guarantee situation that will ultimately affect ticket prices.

"Guarantees are escalating out of control, and ultimately the public is paying for it," says Metropolitan Entertainment president/CEO John Scher. "Ticket prices are eliminating a significant segment of the population."

High guarantees aren't new this year, Slater points out. "I think guarantees have gone up the last couple of years, not just this particular year," he says. And he doesn't necessarily expect the average ticket price, just the top end, he adds.

"We've had a reality check in terms of how to scale our facilities, and it needs to be on a tiered basis." "Previously, the arena business was scaled properly, from the 'golden circle' all the way to the low ticket price. There needs to be a brand blend. The average is not as high as people anticipate."

Jerry Mickelson, executive VP of Chicago-based independent promoter Jan, disagrees. "That's smoke and mirrors," Mickelson says. "The average and middle tiers of the business are so good that it's hurting the whole thing up."

The question is, if an act is getting a higher guarantee than it may be able to then turn down, is it a non-SFX promoter, does the independent have to pay too much? And if so, does that basically exclude the

independent promoter from buying one of these acts? "Not at all," says Slater. "We've sold a lot of dates to independents. We continue to work with everybody."

Scher is among those who see that differently. "Our experience of late is, if we get a call from SFX at all—and more often than not, we don't—the prices are very high," he says. "I don't know what they pay internally."

## European Festivals Offer Promotional Possibilities

BY SALLY STRATTON

LONDON—This summer, like every year, music fans across Europe will be in for hundreds of thousands to spend at least one weekend under canvas, indulging in the sun-soaked or mud-filled traditions of the summer rock festival.

While fans and bands alike look forward to the experience, record labels relish the opportunities the festivals offer for marketing and promoting their acts.

U.S. acts and labels are often asked to perform at the scale and billing of European festivals, which are equaled only by the likes of 1994's Woodstock revival.

From May to September, open-air festivals such as Glastonbury (U.K.), Pinkpop (Netherlands), Tourhout Werchter (Belgium), and Rock am Ring (Germany) form a vital part of the promotional arsenal for many acts. And with the right timing, acts can reach a potential audience of millions by doing the "fezzy circuit."

Torsten Luth, international marketing director at Sony Independent Network Europe (SINE), says of the circuit, "It's a good way of seeing bands, and when people see bands, hopefully afterward they go and buy their records."

However, Stan Thomas, director of international marketing at Mercury U.K., notes that a festival appearance does not guarantee sales. "If you're the headline and you're currently on a roll, then I think it can [sell records]," she notes. "If you have a new artist who is tremendous live, perhaps you can use it to showcase them or introduce them to the media, as long as your billing's OK."

While the number of festivals has expanded through the '90s, SINE's Luth thinks that picking the right festival is crucial. "If you're on the affair. For an established band, it can be the massive highlight of a campaign," says Luth. "But then you can also have small bands starting off in little tents creating a bit of an indie buzz."

Steve Lee, international marketing manager at Virgin Records in London, believes there is little short-term sales gain evident after a festival. "It has played the European festivals and seen their key function as 'profile building.'"

"For the most part, festival dates are paid for by the act, and festivals are not your core costs, and they're a whole and a learning experience for the up-and-coming bands," Lee says.

Indeed, sometimes the numbers do not seem to add up. Much of SFX's objective with the shed tours is likely to ensure programming for its 16 amphitheaters, but even when ancillary revenues are considered, the guarantees shape up like a loss leader.

One tour in particular is polling in a per-show guarantee said to be in the \$400,000 range. That is, when the artist last toured a few years ago, the average gross per night was about

\$316,000.

Scher is quick to point out that SFX does not have a lock on this concept. "That's why acts have embarked on nationally purchased tours in the past."

"The reason they are choosing to go national-tour routes is they can get more money than on a show-by-show basis," Scher says.

But even as the trend gains steam, some in the industry are voicing concern that there's no way a

national promotion can have the impact of a regional guy who lives his market.

"[National promoters] worry about hot dogs, beer, parking, and sponsorships, as opposed to airplay, ticket sales, and the music," says Jack Orbin, president of Stone City Attractions in San Antonio. "They have shown indications of not caring about the community, the marketplace, or the consumer, but only the bottom line."

The music retail sector in general is sluggish in Europe during the summer period, so the success of a band's festival experience is more reliably measured in terms of profile rather than record sales.

The ideal way of exploiting a festival appearance to the maximum comes from cooperation between

labels express some reservations about the circuit. With new acts in particular, Mercury's Thomas advocates a cautious approach.

"There's no point in doing a festival as an isolated event, and I rarely see the point of going on first at one of these festivals when the media are not going to be there," she

stresses.

The importance of billing cannot be underestimated, says SINE's Luth. "You can't just throw everybody onto the same festival bill and expect them to get away with it," he says. "I've seen bands dying at festivals because the wrong band played before them."

### 'It can be the massive highlight of a campaign'

## KEY EUROPEAN FESTIVALS

Festival	Country/Location	Nearest City	Dates	Promoter
Glastonbury	U.K./Shepton Mallet	Bristol	June 25-27	Michael Eavis
V99	U.K./Chertford	London	Aug. 21	Rockaim
V99	U.K./South Solihull Station	Birmingham	Aug. 22	
Rockidee	Denmark/Roskilde	Copenhagen	July 1-4	Roskilde
Werchter (CW)	Belgium/Werchter	Brussels	July 2-4	Herman Schueremans
Pinkpop	Holland/Landgraaf	Massricht	May 22-24	Mop Concerts
Festival Independente de Madrid (Festival)	Spain/Madrid	Madrid	July 15-16	Festival
Francisco de la Rochelle	France/La Rochelle		July 13-18	Jean-Louis Fouquier
Monza Rock Festival	Italy/Monza	Milan	July 10-11	Barry Arts
Norwegian Wood	Norway	Oslø	June 5-18	Norwegian Wood Co.
Hultsfredsfestivalen	Sweden/Hultsfred	Hultsfred	June 17-19	Rockparty
Rock am Ring/Rock am Pfingst	Germany/Nürting	Bonn	May 21-23	Maria Lieberberg

Despite all this enthusiasm, the

## Festival Scene Growing Crowded in Europe Competition Among Events Expected To Be Fierce This Year

LONDON—This could be the year that the U.K. and continental European festival businesses discover their limits.

Europe's festival business has grown steadily over the past three decades, with audience numbers, acts on the bill, and the sophistication of the organizers evolving.

But the cancellation of the planned Woodstock '90 in Austria is a symptom of a saturated environment.

Promoters are noting that competition among events this year will be fierce. And while there are new entrants in Europe, such as Italy's Monza Rock Festival, Belgium's double-header Tourhout Werchter Festival is down to one site, hence its re-naming as the Werchter Festival.

Monza will be held close to the famous Italian racetrack. "It has brought new European youth festivals that have existed for 25 or 30 years. In Italy we don't have that history yet," says Claudio Trotta, principal of Bari's La Scala. "In Belgium, the festival with the Trident Agency. Adds Trotta, "The Italian

record companies so far haven't particularly supported the idea of the festival."

This will be the 23rd Werchter Festival, and its varied bill includes the Chemical Brothers, Fatboy Slim, Blur, Brian Adams, and R.E.M. "We attract a very wide audience, most 15-25, but many keep coming year after year," says Yo Van Saet, spokesman for promoter Herman Schueremans. With a capacity of 65,000, it is the largest festival in Belgium and draws fans from northern France and the Netherlands.

In contrast to Italy, Van Saet says, the support of the record companies in Belgium is significant. "They do posters, promo—everything we ask for," she says. "All the bands benefit. You see it when you compare record sales before and after the festival."

Asked if she thinks the market is overcrowded, Van Saet laughs. "I think there are more than enough festivals," she says. "In Belgium alone, there are so many you can go somewhere every weekend. I think

that's too much in a small market."

"There used to be a healthy amount of festivals, and then suddenly in the last couple of years the whole thing exploded," says Torsten Luth, international marketing director at Sony Independent Network Europe. Like many of his colleagues in the business, he sees casualties as inevitable.

This year, Woodstock '90, which was to have been held in Austria in July, was cancelled, though organizers hope to mount it in 2000 or 2001.

Last year, the U.K.'s Phoenix Festival fell victim in an especially overcrowded U.K. market. "There were too many contemporary days to be filled," says Tim Parsons, director of U.K. promoters MCP Promotions.

In the past, MCP has promoted the Monsters of Rock festival but now prefers to concentrate on one-day events such as this year's Big Day Out in Milton Keynes, England. "I think an artist can get lost on a festival bill," Parsons says.

SALLY STRATTON



## SONY, WARNER BEGIN LAUNCH OF 'TEN' U.K. DISTRIBUTOR

(Continued from page 1)

Sony and Warner, headed by Paul Smith, chairman of Sony Music Entertainment U.K., and Nick Phillips, chairman of Warner Music U.K.

The new company is now processing all Sony orders and will ship Warner stock starting May 4.

Although emphasizing that Ten is very much a U.K. venture, Pearce says, "If other territories in Europe show interest in similar setups, then the arrangement that we have struck here might well become the prototype for further joint ventures."

Pearce confirms that "conversations are taking place" about starting to take place in other territories.

The concept is new to Warner, but the two companies did not start from a blank sheet of paper when drawing up the initial plan for Ten, notes Pearce. Ten will also ship from the U.K. joint venture that exists between Sony, Warner, and Universal—it was PolyGram at the time—in Australia, and the agreements that they have struck there, and that was really our starting point," she says. However, she adds that the agreements eventually drawn up in the U.K. were "very different" from their antipodean equivalents.

Ten will also ship from the U.K. into the Republic of Ireland, where Warner product has been distributed by Sony for several years. The Irish situation, Pearce adds, is not a joint venture, but that Sony Music U.K. handles the distribution there for Warner product, "which will be unaffected by the launch of Ten."

The image of cooperation between the two rival U.K. companies is bol-

stered by the management structure under Pearce. For example, deputy managing director/finance director Jan Gach was previously VP of operations at Sony Music, while joint distribution directors Phil Rodgers and Benjamin Schyman formerly worked at Warner and Sony, respectively. Other key members of the Ten team include commercial services director Russell Wood and information services director Susan Smith, both of Sony.

The new venture operates from Sony's 259,000-square-foot former distribution site in Aylesbury, northwest of London. It will handle distribution of both compact audio and video products, plus Sony PlayStation software and a small amount of hardware. Physical deliveries will be handled by courier service Securicor.

Once the stock has been transferred from Warner's existing U.K. distributor in Alpert, that plant will begin to shut down, Pearce explains.

Retail reaction to the venture has been largely positive, says Pearce. She suggests that, since it was announced over a year ago, dealers

"have had to get quite hard at the idea. We have worked quite hard at making sure that we've communicated exactly what's happening during the transition period. We sent out about 16,000 transition information packs to independent retailers, saying, 'I think this timing was right for some form of consolidation on distribution within the industry; the politics has slightly gone out of it.'"

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## MICROSOFT FINDS A COOL RECEPTION FOR MS AUDIO 4.0

(Continued from page 1)

es higher-quality audio than MP3 is about half the computer storage space (Billboard, March 27).

Microsoft's Audio 4.0 is scheduled to be integrated into the forthcoming Windows 2000 operating system. MS Audio 4.0 will be introduced Tuesday (13) at a private event dubbed "AudioSense" in London, England, at the House of Blues in Los Angeles.

Despite the presence of built-in security features in MS Audio 4.0, many labels are waiting for the music industry's formal digital rights management coalition, known as the Secure Digital Music Initiative (SDMI), to name an official standard to rival the unsecured MP3 format.

More than 35 companies have already made presentations to the SDMI, including Microsoft. The technology giant's SDMI presentation was received poorly by many in attendance, according to an attendee. "Microsoft has mislaid the industry," says one industry executive. "They seem to think that if you build it, they will come," but that isn't necessarily how the music industry works. Still, Microsoft has an unlikely shot of capital to push this through."

Microsoft's presentation was "consistent with the goals of the SDMI," says Phil Woole, Microsoft's senior director of business development and digital media marketing. "Microsoft cannot comment on unannounced products. However, we are heavily engaged with the artistic community and the music industry and are committed to helping address piracy issues while delivering the best experience for consumers who want to listen to music or see videos on their PC."

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Insiders say many major labels are upset that Microsoft plans to continue supporting MP3 in its Windows Media Player technology, which will include the MS Audio 4.0 digital download and streaming technology alongside other existing audio formats.

Several executives have expressed similar concerns about the technology in development at streaming media company RealNetworks, which is expected to announce its digital download strategy in May.

The heated competition among technology companies to build a better, faster digital download solution intensifies the SDMI process creates a challenge for the music industry. While the SDMI is expected to have a portable device standard in place by the end of June, a complete digital download standard is not expected until May 2000.

The next year is likely to bring rapid growth for the MP3 format, which is expanding from an underground to mainstream audience.

"The industry reaction is overwhelmingly negative [toward Microsoft's MP3 format]," says Billboard's Band List CEO Marc Gelberg. "The industry already has one beast that it's not in control of in MP3. They want to slow down the [digital distribution] market."

Some label new-media executives say they abandoned initial conversations to work with Microsoft on the launch after receiving instructions from their corporate heads not to support the effort. "There is a lot of fear in working with them," says one label source, referring to concern that Microsoft might extend its existing lock on the operating system to its digital download service. "It's more likely that we'll embrace a solution that we have more direct control of."

To fill the major label content void, Microsoft has agreed to provide content supplied directly by artists, as well as by independent labels and non-label music sites. Some major-label acts have been contacted

to see what happens when Warner product comes on board, because that will greatly add to the volume they're handling. But so far, so good."

Niles Patel, commercial information manager at HMV, also praises the move, saying, "I think the timing was right for some form of consolidation on distribution within the industry; the politics has slightly gone out of it."

Ten will also ship from the U.K. joint venture that exists between Sony, Warner, and Universal—it was PolyGram at the time—in Australia, and the agreements that they have struck there, and that was really our starting point," she says. However, she adds that the agreements eventually drawn up in the U.K. were "very different" from their antipodean equivalents.

Ten will carry out a dealer survey "quickly" after the consolidation of the two major services, Pearce says. Pearce says the companies tried to combine the "best of both worlds" with advice notes sent with orders—which are virtually identical to those that have been issuing—and the terms and conditions of sale, which had to be

to participate in the launch, and it is possible Microsoft will end up with at least one well-known artist.

For example, Media, OneMusic, ART-ISTDirect, and Hollywood Records are among the companies participating in the launch of MS Audio 4.0.

Says Mark Dida, GM of Hollywood Records, "We're still deciding what exactly we are going to do, but we see this as a great way to promote our artists on the Internet. The sound quality is impressive."

For the media plans to offer free music digital downloads to consumers and will pay publishing royalties for each song downloaded, according to Launch Media CEO David Goldberg. "We're looking at a lot of different digital download formats," Goldberg says. "We've stayed away from MP3 right now because it doesn't offer protection. We feel this offers the best

solution for labels right now."

Two label executives say that Launch has discussed flat payments of approximately \$300,000 in exchange for permission to feature downloads of two exclusive songs by major artists. Goldberg says this figure is inaccurate, but he declines to specify the actual figures.

While labels are availing working with Microsoft's new digital download technology, the music industry is continuing to support the company's acquisition of the music catalog of Warner Music Group, Capitol Records, and Virgin Records are among the major music companies that prominently feature Microsoft's streaming technology.

Capitol is among the labels supporting a new version of Microsoft's streaming technology, which will also be unveiled Tuesday (13) at the event.

## WOODSTOCK '99

(Continued from page 85)

hundreds of thousands of dollars in lost ticket sales.

"This time, it's on a former Air Force base, which is much more secure," says Lang. In addition to two existing fences, there will be a 12-foot wall around the stage area. Additionally, the campground and concert grounds will be separated for this year's festival. They were split in '94, but many people set up camp in front of the stages and near the artists.

Ticketing will also be handled differently from 1994. Because of parking concerns last time, tickets were sold in bunches of four, and attendees received a parking lot map to go along with their tickets. Some were relegated to parking lots 50 miles away and were then bussed to the site. This time, no such ticket restrictions exist, says Lang, and says most attendees will be able to park on-site.

Passes for all three days will sell for \$150, up \$15 from 1994's event, and will go on sale April 25. Tickets

will not be sold for individual days.

Similar to the '94 event, there will be two stages. Scher adds that there are tentative plans for a Kidstock stage that would feature children's performers, as well as a fourth area for "talent that isn't quite a headline act." We'll have discussions with a number of labels [that understand] this is somewhere where people could experience some brand-new talent," he says. Talent will also be booked by Scher and Metropoli's Debra Radwell and Michael Donovan.

MTV will broadcast live from the site, as it did in '94. A pay-per-view exclusive, parking lot map to go along with their tickets. Some were relegated to parking lots 50 miles away and were then bussed to the site. This time, no such ticket restrictions exist, says Lang, and says most attendees will be able to park on-site.

Plans are still being negotiated for album and home video rights.

## TEXAS IS RISING ON MERCURY

(Continued from page 1)

lead singer Sharen Spieteri, co-songwriter bassist John McElhone, guitarist Ally McElrath, keyboardist Eddie Campbell, and drummer Richard Hynd—is looking to capitalize on its good fortune and to, at last, break down the doors to the U.K. marketplace.

According to Andrews, the key to Texas' brighter North American

## SONY READIES BOW OF SACD FORMAT

(Continued from page 1)

theater and multimedia markets.

"This is a medium designed for audio," said Sony Corp. president Nobuyuki Idei at the SACD launch here, which featured a live performance by Tito Puente & His Latin Jazz All-Stars.

The new DVD audio is one feature of the DVD format, adds Sony Corp. spokesman Daniel Lintz, and we are one of the strongest supporters of the DVD format. We have no intention of starting a format war with DVD Audio, and we do not expect one to occur."

Warner Music Group senior VP of marketing Jordan Rost says he is "amazed" by Sony's support of DVD Audio, but he doesn't press the claim that the latter format is home theater-driven.

"We certainly believe that DVD Audio will be the next generation product for media format for both audiophiles and more mainstream music consumers," says Rost.

Retailers bristle at the notion of a format war. Paul Marshall, buyer for the Virgin Company in New York's South Plainfield, N.J., says, "It's not a good thing when you have two competing formats. Look what happened with MiniDisc and [Digital Compact Cassette]. They're both losers."

Led by the SCD-1 player—priced at a suggested \$600 one year (\$4,132)—Sony's SACD hardware line is aimed at the high end of the audio universe. The SCD-100 products include the TA-91 preamplifier (600,000 yen, or \$4,946), the TA-N1 power amplifier (900,000 yen, or \$7,417), and the SS-112D stereo speaker system (1 million yen, or \$8,241, per speaker).

Coinciding with the SACD hardware introduction, Sony Music Entertainment (Japan) plans to issue 13 SACD titles from its various labels, including 10 additional single-disc titles per month. At press time, no information was available about other labels' plans to release SACD titles.

Although both SACD and DVD Audio are viewed as competitors to the CD, Sony is in no hurry to do away with the long-established sound carrier.

"Given the huge installed base of the CD, we think it is unlikely any other audio format will replace it in the foreseeable future," says Lintz.

Sony is aiming SACD at affluent consumers who are interested in the highest sound quality achievable, according to Lintz.

"Sony hopes to grow a sizeable audiophile and network audio businesses out of our existing CD business," he says, "but we do not expect either type of product to grow as large as the CD. We are considering expanding our product range in the not-too-distant future, but we do not plan to make any

prospects lies with Universal Music Group chairman/CEO Doug Morris, who he describes as a "vast supporter. Europe's our stronghold, but if we can do 4 million albums in a third of the world, there's no reason why a record company can't make that out to 12 million."

Spieteri says she's "really excited" about the album's prospects in

America. "I feel like we really have a good chance," she says. "Doug Morris has been an absolute godsend. He gets the record, which is such a breath of fresh air."

Spieteri notes that the new album comes out of a period of increased competition and a more relaxed overall demeanor.

"When you have a successful record, especially when it's your fourth album, you build confidence, and that helps you push even more," she says. "I wanted to make a record that takes people on a journey, that makes you want to get up and dance, smile, relax, to conjure up some feelings."

## MOTOWN, DISCO, AND PRINCE

"Hush" is influenced by everything from Motown, disco, and early Prince to intelligent pop songs garnished with hip-hop and lush, layered harmonies. The tempo dashes from spirited, roof-raising dance to shuffling midtempo to dark, near-masochist ballads, all tempered by Spieteri's peppy voice and persistently absorbing vocal stylings.

Texas, who is published by EMI with booking by Monterey Peninsula Artists Agency, will launch "Hush" with the single "In Our Lifetime," an Asian-influenced midtempo pop rocker. The song went to British radio March 16 (April 19 in the U.S.) and is off to a formidable start throughout Europe, gathering adds from Oxford, England, to Tokyo.

Paul Jackson, program controller at top 40 BRRM (96.4 FM) Birmingham, England, says the station is already playing the track "probably 40 times a week," and most of its U.K. commercial single releases by Mercury April 19.

"Say What You Want" (the first of four British top 10 singles from "White On Blonde") is one of the biggest records of the last two years," Jackson adds, "and this has all the elements of [that song], but it's much better produced."

At press time, no details were available about the U.S. SACD hardware launch. However, a Sony Electronics representative says the company will make an announcement at May 11-16 Hi-Fi Show in Chicago.

SACD offers audio resolution that far exceeds that of the CD, SACD features an invisible watermark that is physically embedded in the disc's substrate. Sony says SACD players will reject pirated discs that do not bear such a watermark.

SACD software also allows for "visible watermarking," i.e., faint letters or images that are extremely difficult to detect visually, placed on the surface of the disc.

Digital music content can also be encrypted before it is recorded on the disc, Sony says.

SACD discs can be manufactured in several variations, including single-layer discs, which contain one layer of high-density content; dual-layer discs, which carry two layers of high-density content; and triple-layer discs, which feature one layer of high-density content and one layer of CD content, allowing the disc to be played back in ordinary CD players.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Paul Verma in New York.

40 radio, in time."

Durr also plans to tailor the Texas Web site ([www.texas.alk.com](http://www.texas.alk.com)) to the album, with press and photos.

"It's never really given a feel for what's going on in terms of just how popular they are and how much press they get," Durr says. "Spieteri landed on the cover of the May issue of Q in the U.K., accompanied by an eight-page article."

The future looks brighter than it did the group before the U.K. release of "White On Blonde" in February 1997.

That album transformed a rock band that seemed on the edge of becoming a radio-friendly, R&B-favored pop act, resting Spieteri from retiring guitarlinger into fashion-magazine doyenne in the process.

The band's first album, "Southside," was released in 1989, spawning the international modern rock hit "I Don't Want A Lover." However, fol-

low-ups "Mother's Heaven" in 1991

and "Rick's Road" in 1993 didn't fare well. "Rick's" managed just two weeks on the U.K. chart.

Then, with the comeback "White On Blonde," even the success of "Southside"—which spent 27 weeks on the chart—was dwarfed. "White" went on to spend 85 weeks on the U.K. sales chart, staying at No. 1 for three months.

In the U.K., sales of "White On Blonde" are now at 7 million copies, according to Stan Thomas, Mercury U.K.'s director of international marketing. Other key markets for the set included France, with sales of 500,000, and Spain at 200,000.

"There was this whole burst of energy that came off of 'White On Blonde' for us," says Spieteri. "We were surprised with how fast 'Hush' came together. This time we knew exactly what we were doing. We've become fluent."

"I Don't Want A Lover." However, fol-

low-ups "Mother's Heaven" in 1991 and "Rick's Road" in 1993 didn't fare well. "Rick's" managed just two weeks on the U.K. chart.

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In the U.K., sales of "White On Blonde" are now at 7 million copies, according to Stan Thomas, Mercury U.K.'s director of international marketing. Other key markets for the set included France, with sales of 500,000, and Spain at 200,000.

"There was this whole burst of energy that came off of 'White On Blonde' for us," says Spieteri. "We were surprised with how fast 'Hush' came together. This time we knew exactly what we were doing. We've become fluent."

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An occasional column highlighting albums of special merit that have not received as much critical appreciation at the time of their initial release.

Although Texas may be best known around the world for its 1997 album, "White On Blonde," which fostered four top 10 hits in the U.K. and sold 3.6 million copies worldwide, the groundwork for that achievement was established with the band's soulful debut, "Southside," released on Mercury in 1989.

Ironically, the in-fact commercial success Texas has had to date in the U.S. came from that initial offering, via the endearing, straightforward, and raw rock hit "I Don't Want A Lover," which peaked at No. 11 on Modern Rock Tracks and propelled the album to No. 88 on The Billboard 200.

A decade after its release, "Southside" stands up as an iron fence, with sparkling melody and lyrics written by lead singer Sharen Spieteri and studio partner and band member John McElhone. The 11 songs on the set show off a band whose innocence was not stifled by a more worldly perspective.

The production by Tim Palmer is 100% organic and thus untarnished by the trendy electronic drum beats and faux-assertive rhythmic trappings of late-'80s pop. It places a strong time line only with its occasional instrumental nod to the Smiths in songs like "Let Me Why" and "Faith" or Lone Justice in "Punching A Woman."

Then there's Spieteri's voice, as gifted, mature, and incisive as it is on any song since, at its best on "Southside" tracks like the deliciously aching "I've Got Love For You" and the critical, hands-to-the-skies "Prayer For You."

"We originally went to make the

record with Bernard Edwards, but he was going through a strange pop phase and it just didn't work. I just disappeared one day," says Spieteri. "That was my first experience making a record, and I said, 'Oh, this is what it's all about.' Eventually, we started working with Tim Palmer."

The album, she says, has a "very cinematic view of music, an obsession of music and movies mixed to get the same way we were today."

In addition, "there's an innocence about 'Southside' that we will, of course, never recapture," continues Spieteri. "On 'White On Blonde,' we were trying to find a way of being excited and stimulated by the music we were making, like we were then, but you really can never get back to the feeling of a first record."

The great critical acclaim for "Southside"—two albums that followed, "Mother's Heaven" and "Rick's Road," failed to garner much attention, even in the U.K. (see sidebar, page 1), the group made a comeback with its fourth album, "White On Blonde."

"I Don't Want A Lover" still has a place on British radio's modern rock, program controller at top 40 BRRM (96.4 FM) Birmingham, England, says that although many of the fans that Texas acquired during "White On Blonde" may have had limited knowledge of the band's earlier work, the station plays "I Don't Need A Lover," as well as Texas' 1992 top 20 remake of "Tired Of Being Alone."

Additionally, "I hear 'Southside' occasionally playing somewhere, and I'll listen to it. It's a very good record. I think, and I don't believe it sounds dated, because it's so simple. I was very proud of what we did there."

CHUCK TAYLOR

## Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 744 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEK	DATE	TITLE	WEEKS ON CHART	PEAK POSITION	WEEK	DATE	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	<b>NO. 1</b>	1	1	38	42	<b>ONE CRAZY ALAN JACKSON</b> (NASHVILLE)	28	35
2	2	<b>EVERY MORNING</b> (GUNS N' ROSES)	2	2	39	43	<b>WHAT'S SO DIFFERENT</b> (GUNS N' ROSES)	29	36
3	3	<b>BELIEVE</b> (GUNS N' ROSES)	3	3	40	44	<b>DRIVE MY WILD</b> (MOTLEY CRUE)	30	37
4	4	<b>MISS ME</b> (MOTLEY CRUE)	4	4	41	45	<b>PLEASE REMEMBER ME</b> (MOTLEY CRUE)	31	38
5	5	<b>HIGH SCHOOL</b> (MOTLEY CRUE)	5	5	42	46	<b>THAT DON'T IMPRESS ME MUCH</b> (MOTLEY CRUE)	32	39
6	6	<b>ANGEL OF MINE</b> (MOTLEY CRUE)	6	6	43	47	<b>I CAN'T GET OVER YOU</b> (MOTLEY CRUE)	33	40
7	7	<b>SLIDE</b> (MOTLEY CRUE)	7	7	44	48	<b>HANDS OF A WORKING MAN</b> (MOTLEY CRUE)	34	41
8	8	<b>SWEET LADY</b> (MOTLEY CRUE)	8	8	45	49	<b>MY NAME IS</b> (MOTLEY CRUE)	35	42
9	9	<b>WHAT'S IT GONNA BE</b> (MOTLEY CRUE)	9	9	46	50	<b>NOBODY'S SUPPOSED TO BE HERE</b> (MOTLEY CRUE)	36	43
10	10	<b>WHAT'S IT LIKE</b> (MOTLEY CRUE)	10	10	47	51	<b>ANYONE</b> (MOTLEY CRUE)	37	44
11	11	<b>EVERYBODY'S DANCING</b> (MOTLEY CRUE)	11	11	48	52	<b>ONE</b> (MOTLEY CRUE)	38	45
12	12	<b>FLY AWAY</b> (MOTLEY CRUE)	12	12	49	53	<b>FOUNTAIN</b> (MOTLEY CRUE)	39	46
13	13	<b>EX-FACTOR</b> (MOTLEY CRUE)	13	13	50	54	<b>PRaise YOU</b> (MOTLEY CRUE)	40	47
14	14	<b>WHAT'S IT GONNA BE</b> (MOTLEY CRUE)	14	14	51	55	<b>STAND BESIDE ME</b> (MOTLEY CRUE)	41	48
15	15	<b>BACK 2 BACK</b> (MOTLEY CRUE)	15	15	52	56	<b>TWO TEARDROPS</b> (MOTLEY CRUE)	42	49
16	16	<b>TONIGHT</b> (MOTLEY CRUE)	16	16	53	57	<b>YOU WON'T EVER BE LEAVING</b> (MOTLEY CRUE)	43	50
17	17	<b>ANYWHERE</b> (MOTLEY CRUE)	17	17	54	58	<b>LOVE AIN'T LIKE THAT</b> (MOTLEY CRUE)	44	51
18	18	<b>HOW FOREVER FEELS</b> (MOTLEY CRUE)	18	18	55	59	<b>I DON'T WANT TO MISS A THING</b> (MOTLEY CRUE)	45	52
19	19	<b>THE ANIMAL SONG</b> (MOTLEY CRUE)	19	19	56	60	<b>THE ANIMAL SONG</b> (MOTLEY CRUE)	46	53
20	20	<b>WHEN A WOMAN'S FED UP</b> (MOTLEY CRUE)	20	20	57	61	<b>WE LIKE TO PARTY</b> (MOTLEY CRUE)	47	54
21	21	<b>IT'S THINKING OF A REASON LATER</b> (MOTLEY CRUE)	21	21	58	62	<b>EVERETT</b> (MOTLEY CRUE)	48	55
22	22	<b>ORDINARY LIFE</b> (MOTLEY CRUE)	22	22	59	63	<b>BUDY MAN</b> (MOTLEY CRUE)	49	56
23	23	<b>EVERYBODY'S FREE TO BE A SINGING</b> (MOTLEY CRUE)	23	23	60	64	<b>HEAVY</b> (MOTLEY CRUE)	50	57
24	24	<b>THE HARDEST THING</b> (MOTLEY CRUE)	24	24	61	65	<b>LIFE</b> (MOTLEY CRUE)	51	58
25	25	<b>ALL I HAVE TO GIVE</b> (MOTLEY CRUE)	25	25	62	66	<b>UNBELIEVABLE</b> (MOTLEY CRUE)	52	59
26	26	<b>WANN</b> (MOTLEY CRUE)	26	26	63	67	<b>GET INVOLVED</b> (MOTLEY CRUE)	53	60
27	27	<b>GIRLFRIENDS</b> (MOTLEY CRUE)	27	27	64	68	<b>SPECIAL</b> (MOTLEY CRUE)	54	61
28	28	<b>ALL NIGHT LONG</b> (MOTLEY CRUE)	28	28	65	69	<b>ILLBILLY SHOTS</b> (MOTLEY CRUE)	55	62
29	29	<b>WISH YOU WERE HERE</b> (MOTLEY CRUE)	29	29	66	70	<b>ANYTHING BUT DOWN</b> (MOTLEY CRUE)	56	63
30	30	<b>CAR</b> (MOTLEY CRUE)	30	30	67	71	<b>DOWN TO ZERO</b> (MOTLEY CRUE)	57	64
31	31	<b>GEORGE FORD</b> (MOTLEY CRUE)	31	31	68	72	<b>MAN I FEEL LIKE A WOMAN</b> (MOTLEY CRUE)	58	65
32	32	<b>LUVIN' LA VIDA</b> (MOTLEY CRUE)	32	32	69	73	<b>WHY DON'T YOU GET A JOB</b> (MOTLEY CRUE)	59	66
33	33	<b>I STILL BELIEVE</b> (MOTLEY CRUE)	33	33	70	74	<b>CRUSH</b> (MOTLEY CRUE)	60	67
34	34	<b>YOU GOT ME</b> (MOTLEY CRUE)	34	34	71	75	<b>THAT'S THE TIMES</b> (MOTLEY CRUE)	61	68
35	35	<b>PUMPKIN</b> (MOTLEY CRUE)	35	35	72	76	<b>NO PLACE THAT FAR</b> (MOTLEY CRUE)	62	69
36	36	<b>THING IS THE BIRD</b> (MOTLEY CRUE)	36	36	73	77	<b>CAN'T GET ENOUGH</b> (MOTLEY CRUE)	63	70
37	37	<b>YOU GOT ME</b> (MOTLEY CRUE)	37	37	74	78	<b>EVERYBODY'S DANCING</b> (MOTLEY CRUE)	64	71

Records with the greatest airplay gains © 1999 Billboard/BPI Communications.

**TITLE** (Publisher – License)

11 ALL I WANT TO DO IS (P-Slow) ACCAP (Canta) ACCAP WDM

[illegible]

54 **LEONE LA VIDA LOCA** (A Passion for BMW) Warner.

## Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

[illegible]

Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

## HOT 100 RECURRENT AIRPLAY

2	12	<b>DOO WOP (THAT THING)</b> DOO WOP (THAT THING) (LAWRENCE) DOO WOP (THAT THING) (LAWRENCE)	14	16	<b>REAL WORLD</b> REAL WORLD (JENNIFER) (LAWRENCE)
2	12	<b>LULLABY</b> SONNY MALLINS (CARROLL LULLABY) SONNY MALLINS (CARROLL LULLABY)	14	16	<b>LATELY</b> SONNY MALLINS (CARROLL LULLABY)
2	12	<b>HISOR</b> HISOR (SONNY MALLINS) (CARROLL LULLABY)	14	16	<b>THEY'RE MARY</b> THEY'RE MARY (CARROLL LULLABY)
2	12	<b>IBIS</b> IBIS (SONNY MALLINS) (CARROLL LULLABY)	14	16	<b>TIME OF YOUR LIFE</b> TIME OF YOUR LIFE (GODDARD)
2	12	<b>TOO CLOSE</b> TOO CLOSE (SONNY MALLINS) (CARROLL LULLABY)	14	16	<b>ARE YOU THAT SOMEBODY</b> ARE YOU THAT SOMEBODY (CARROLL LULLABY)
2	12	<b>FROM THIS MOMENT ON</b> FROM THIS MOMENT ON (CARROLL LULLABY)	14	16	<b>NEVER THERE</b> NEVER THERE (CARROLL LULLABY)
2	12	<b>TOWN</b> TOWN (CARROLL LULLABY)	14	16	<b>ONE WEEK</b> ONE WEEK (CARROLL LULLABY)
2	12	<b>FLIE</b> FLIE (CARROLL LULLABY)	14	16	<b>I DON'T WANT TO MISS A THING</b> I DON'T WANT TO MISS A THING (CARROLL LULLABY)
2	12	<b>YOU'RE STILL THE ONE</b> YOU'RE STILL THE ONE (CARROLL LULLABY)	14	16	<b>I AM</b> I AM (CARROLL LULLABY)
2	12	<b>THIS KISS</b> THIS KISS (CARROLL LULLABY)	14	16	<b>I'M AN ANGEL</b> I'M AN ANGEL (CARROLL LULLABY)
2	12	<b>HANDS</b> HANDS (CARROLL LULLABY)	14	16	<b>HOLD ON TO ME</b> HOLD ON TO ME (CARROLL LULLABY)
2	12	<b>MY FAVORITE MISTAKE</b> MY FAVORITE MISTAKE (CARROLL LULLABY)	14	16	<b>WORKING AGAIN</b> WORKING AGAIN (CARROLL LULLABY)
2	12	<b>TOUCH IT</b> TOUCH IT (CARROLL LULLABY)	14	16	<b>THEY'RE MARY</b> THEY'RE MARY (CARROLL LULLABY)

Records are those which have appeared on the list 100 or more times.

For more than 20 weeks and hour of supply below the 50







## UNIVERSAL SWEDEN EMERGES

(Continued from page 8)

tin Ingström, has taken the reins of the merged publishing operations in Scandinavia (Billboard/Bulletin, March 5).

Bengt E. Petersson is expected to be the new director, the position he previously held at PolyGram. Universal sales director Ludwig Werner will head strategic marketing and the classical/jazz department. Rodolfo Records, the indie label marketed and distributed by Universal, will also report to Werner. Nina Hansdöcker will continue to be in charge of the company's marketing department. PolyGram Sweden managing manager Ch Dahlén has exited.

In addition to the appointment of Bergman as the head of local A&R, Holmfors is expected to announce further changes in that department. TVR's R&D director Magnus Nygren, is working on a consultancy basis. Prior to the merger, the local

Universal affiliate had relied on a local repertoire force from Denmark and Norway (notably Aak and Espen Lind) and the joint venture with Emilia (Billboard, Dec. 12, 1998).

The most successful Swedish Universal signing, Martin, did not break until the merger was nearing completion. His single "Du Är Så Yösh Yeah Wow Wow," is currently the nation's No. 1 single.

## MERIDIAN SUIT

(Continued from page 6)

outside of BMG were ever signed. BMG Entertainment, which plans to close its video operation (Billboard, April 13), counters that Meridian has had ample opportunity to take "The Firm" elsewhere. Instead, the South

Other key Scandinavian artists on Universal include the Danish-signed Norwegian artist Christina and the Norwegian-signed Secret Garden, D Sounded, and Umi Wilkemyr. New recruits will be by the hundreds and expected in the fall or early next year.

Holmfors is expected to look for new office space in central Stockholm. PolyGram's headquarters are in the suburb of Bromma, while Universal's main offices are in Ekshagen in Stockholm.

Carolina-based company "repeatedly extended" its initial agreement, signed in 1994, and pocketed millions of dollars in advances, according to a BMG motion filed March 12 to dismiss the complaint.

"This is a totally frivolous lawsuit," says BMG attorney Orin Snyder of Pancher, Hayer & Snyder in New York. "BMG paid millions of dollars to Meridian to help make 'The Firm' the top-selling fitness video. BMG deserves praise for its work on behalf of Meridian, not a lawsuit." Snyder may have more to say when BMG is served with the amended action in mid-April.

Lawyer Howard Friedman, representing Meridian and other plaintiffs including Callwood-Tahiri, a New York marketing consultancy, claims that the BMG dismissal petition "doesn't address any of the merits" of the case.

BMG thinks it has "some kind of exclusivity" granting it rights to all Meridian fitness projects, he says. "They don't have it. They didn't exercise the options," Friedman adds. "They're frustrated by the sale of any exercise video." He does acknowledge that the Meridian principals—Anna and Cynthia Benson and Mark Henrikson—accepted BMG's advances without complaint.

"They felt under economic duress," he says.

## DVD CAMPAIGN

(Continued from page 6)

Prices, stable now, will be more fluid later in the year. Artisan sales and marketing president Jeff Fink expects to see last year's average pricing for "cost of \$200," substantially less than the current \$300 list.

"Titanic" actually could first splash ashore overseas, where 20th Century Fox Home Entertainment international plans to introduce 12 DVD titles in September. But Paramount Home Video, which has North American rights, can't afford to withhold "Titanic" for long, because international copies are bound to find their way back to the U.S.

"It is our plan to release simultaneously with Fox," says a Paramount spokeswoman. The studio sold through an estimated 25 million of 30 million double-cassette copies.

"I can't imagine Fox would make an announcement and Paramount would not see it out at the same time here," says Tower Video VP John Thrasher. Fox cautions, "It doesn't mean we're going out first. We made this announcement to establish our position for international."

# newswire...

**BORDERS IS TO OPEN** its first out-of-town outlet in the U.K., where it will compete with Borders Books & Music Cafés, and has announced openings for a further five, all in town centers. The newly leased site is for a 20,000-square-foot outlet at the Coliseum leisure complex in Cheshire Oaks in northwest England. Being constructed on a 20-acre site and set to open in March 2000, the 190,000-square-foot Coliseum complex will include a multi-screen cinema, a restaurant, alongside retail outlets. Richard Schock, chairman/CEO of Borders (U.K.) Ltd., says, "We believe our style of retailing is ideally suited to this type of development." Borders declines to give details of the cost or length of the new lease.

TOM FEARGINSON



**PAT MONACO**, former senior VP/GM of Island Records, has been named senior VP of the Universal/Motown Records Group. Monaco, whose appointment was announced by Universal/Motown Records Group chairman Mel Lewitine, is charged with developing and implementing all sales initiatives on behalf of artists from Universal, Motown, Mojo, Republic, and other labels, according to the company.

**FORMER NBC Entertainment president Warren Littlefield** has joined the board of directors for Launch Media Inc. Littlefield recently formed the LITTLEFIELD company, a joint venture with NBC. NBC is a strategic investor in Launch Media.

**SEAGRAM IS selling** certain PolyGram Filmed Entertainment assets, including PolyGram Video, to USA Networks. In a related transaction, USA Networks has also agreed to acquire October Films, in which Seagram owns a majority interest. The combined entity will be renamed USA Films and consist of October Films, Gramercy Pictures, and USA Home Entertainment. The deal, which is subject to regulatory approvals, are expected to be completed in the second quarter.

SETH GOLUSTEIN

**CARLOS SANCHEZ**, appointed president of Universal Music Latino in March, has tapped his new executive team, consisting of six VPs and three regional directors. All report to Sanchez.

The VPs are Al Hernandez, former PolyGram Latino finance controller, who becomes VP of finance; Eddie Fernandez, former director of A&R at the pre-merger Universal Music Latino, who becomes VP of A&R; and David Terrell, former VP of Latin artists marketing at PolyGram Latin America, who becomes VP of marketing; Harry Fox, who retains his title as Universal Music Latino VP of sales; José Alfredo Reygadas, former Universal Music Latino Americas director of business affairs, who becomes VP of business affairs; and Maria Flores, former PolyGram Latino publishing director, who becomes Universal VP of publishing. The regional directors are Alejandro Fas, West Coast, who was formerly Universal Latino promotion director; Riggo Arizola, Puerto Rico, formerly PolyGram Latino sales director; and Daldo Romano, Northeast, formerly director of East Coast promotion for EMI Latin.



**ZOMBA RECORDS'** new Australian operation has been found until May 15. On April 7, the Supreme Court of New South Wales granted Mushroom Records and its subsidiary, Mushroom Distribution Services (MDS)—both owned by Rupert Murdoch's News Corp.—an interlocutory injunction against Zomba in the territory and its head, Scott Murphy, from soliciting Mushroom staff or the labels that the company distributes. The injunction also prevents Zomba from releasing any records in the territory. Mushroom claimed in court that Murphy, former managing director of MDS, conspired to set up Zomba Australia, pool 13 staff, and take away Mushroom business while still in Mushroom's employ.

Mushroom further alleged that Zomba was knowingly involved in these activities. Zomba Music and its associated company Jive Records were represented by Mushroom for some years before breaking ties in February to set up a stand-alone operation. Zomba Australia has signed a distribution deal with Sony Music Australia that takes effect at the end of April. A final hearing date has yet to be fixed.

CHRISTIE ELIZABER

**TUNES.COM**, parent company of RollingStone.com, has launched BigVideo, a new broadband music video service. About 100 on-demand clips are featured on the service, which is aimed at Web users with high-speed Internet connections... Technology company Eciencia has acquired CDDR.com, an Internet company that maintains the Web's largest CD-recognition database. Carmel, a based Eciencia has also acquired new-music company ION, which will merge operations into CDDR.com. ION co-founders Ann E. Greenberg and Ty Roberts join CDDR.com as senior VP marketing and business development, and chief technology officer, respectively. Terms were not disclosed.

BRETT ATWOOD

# 100 SPOTLIGHT

This column was prepared by Geoff Mayfield with assistance from Keith Caulfield.

**CLEANING UP:** TLC polishes off two new chart records, as "No Scrubs" (LaFace/Arista) retains the throne on The Billboard Hot 100. With one more radio single to take, the 11-week-old No. 1 point total is to 127 million, 5% more than the 121 million that set a Hot 100 record last issue.

"No Scrubs" is also growing on the sales side, as a 71,000-unit increase moves it above the 200,000 milestone (205,000 units), a 53% improvement over its first-week sales. This is the largest second-week percentage gain ever seen by any of the 13 singles that have debuted at No. 1 on Hot 100 Singles Sales. In fact, most of the titles that have bowed atop the sales list saw declines in their second statens.

Although TLC sets the mark for percentage growth, one chart-topping title did manage to set a larger unit gain. It, too, came from the Arista stable: Puff Daddy & Faith Evans Featuring 112's "I'll Be Missing You" (Bad Boy). With that, it had a 96,000-unit uptick in its second week, an improvement of 43% over its first-week sales.

With growth at both retail and radio, "No Scrubs" pads its lead over former No. 1 "Believe" by Cher. In fact, TLC's Hot 100 point total is the largest by any single last year's June 26 issue, when Brandy & Monica's "The Boy Is Mine" was in the midst of its 13-week run at No. 1.

**ON TARGET:** Ricky Martin, who turned in the standout performance at this year's Grammys, grabs the Hot Shot Debut at No. 54 with "Livin' on a Prayer" (C2/Columbia), a track that seems destined to climb all the way to No. 1. Meanwhile, the song debuts atop Latin Pop Airplay and at No. 2 on Hot Latin Tracks. "La Loca Vida" is already up 10 to 11 Hot 100 stations, including KLUC Las Vegas; WHYI Miami; KJIS (which leads all supporters, with 67 plays for the week) and KGGI Los Angeles; and WKTU and WFLA New York.

The video in conjunction on MTV, which should boost sales when standard-length configurations hit stores April 10. To ensure sales juice, Martin is making in-store appearances in three key markets during the title's first week on the street: Los Angeles, at Tower Records, and Miami's South Beach, at Spec's Music.

**THE HANDOFF:** Chart wars with the adjusted Hot 100 formula, which kicks in with the May 1 issue, will be available April 9 and Friday (16) via Billboard Information Network and SoundScan. Following that tweaking, the charts should keep a sharp eye on the chart and the singles market to see if subsequent changes are warranted.

Meanwhile, this substitute teacher is ready to turn the classroom over to new Hot 100 chart manager Silvio Pietrolungo (see Homefront, page 98). Pietrolungo is one of those people who has widely followed the Hot 100 since the days of his youth, so the chart finds itself in caring hands. Before we change the guard, I must offer big thanks to chart staffers Michael Cusson, Steve Graybow, and Keith Caulfield for the invaluable assistance provided me in overseeing this chart for the past three months.



THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST BRIEF & NUMBER/ARTIST LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
No. 1/GREATEST GAINER					
1	1	12	BRITNEY SPEARS * RCA 47455 (10/04/96) 6 weeks at #1	1. BABY ONE MORE TIME	1
2	3	6	TLC & LAFAYE 21099/PARTN (3/96/17) 9	2. FANMAIL	2
3	2	2	EMINEM & WILHELMINA 5027/INTERSCOPE (11/03/17) 96	3. THE SLIM SHADY LP	3
Hot Shot Debut					
4	NEW	1	ANDREA BOCELLI POLYDOR 547222 (10/06/17) 96	4. SIGNED	4
5	6	7	THE OFFSPRING * COLUMBIA 68647 (10/06/17) 96	5. AMERICANCA	5
6	5	6	SHANIA TWAIN * COLUMBIA 67446/501 (5/00/17) 96	6. COME ON OVER	6
7	NEW	1	VARIOUS ARTISTS WARNER 67954/ATC (11/06/16) 96	7. FAMILY VALUES TOUR '96	7
8	4	3	LAURYN HILL * RCA 67613 (11/06/17) 96	8. THE MISEDUCATION OF LAURYN HILL	8
9	12	15	N SYNC * RCA 67613 (11/06/17) 96	9. N SYNC	9
10	8	9	OLIVE CHICKS * MCA 67613 (11/06/17) 96	10. WIDE OPEN SPACES	10
11	7	8	CHER * WARNER BROS. 67613 (11/06/17) 96	11. BELIEVE	11
12	18	3	B*WITCHED EPIC 67613 (11/06/17) 96	12. B*WITCHED	12
13	11	27	EVERLAST * TOMMY BOY 1236 (11/06/17) 96	13. WHITE FORD SINGS THE BLUES	13
14	20	23	98 DEGREES * WOTON 53555/UNIVERSAL (10/06/16) 96	14. 98 DEGREES AND RISING	14
15	17	18	KORN * MCA 67613 (11/06/17) 96	15. FOLLOW THE LEADER	15
16	14	12	JAY-Z * ROC-A-FELLA/ATC 56892/INTERSCOPE (10/06/16) 96	16. VOL. 2... HARD KNOCK LIFE	16
17	27	10	SUGAR RAY LAMARCA/ATC 56892 (10/06/16) 96	17. 14-59	17
18	NEW	1	SOUNDTRACK MCA 67613 (11/06/17) 96	18. THE MATRIX	18
19	10	5	GINUNIME 550 MCA 67613 (11/06/17) 96	19. 100% GINUNIME	19
20	15	14	DAISY * RPT PRODUCTIONS 56892/INTERSCOPE (10/06/16) 96	20. FLESH OF MY FLESH BLOOD OF MY BLOOD	20
21	26	19	WILL SMITH * COLUMBIA 68647 (10/06/17) 96	21. BIG WILLY STYLE	21
22	16	22	JUVENILE * CASH MONEY 5332/UNIVERSAL (10/06/16) 96	22. 400 DEGREES	22
23	29	27	BACKSTREET BOYS * JIVE 67613 (11/06/17) 96	23. BACKSTREET BOYS	23
24	13	10	SOUNDTRACK ROCK AND ROLL 56892/INTERSCOPE (10/06/16) 96	24. LIFE	24
25	24	23	VARIOUS ARTISTS * WORLD WRESTLING FEDERATION 56892/INTERSCOPE (10/06/16) 96	25. WWF THE MUSIC VOLUME 3	25
26	9	—	BLACKSTREET * RCA 67613 (11/06/17) 96	26. FINALLY	26
PACESetter					
27	95	127	FIVE * ARTISTA 12003 (10/06/16) 96	27. FIVE	27
28	19	17	2PAC * MCA/ARISTA 67613 (11/06/17) 96	28. GREATEST HITS	28
29	23	31	BUSTA RHYMES * MCA 67613 (11/06/17) 96	29. E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD TOUR	29
30	31	25	DMX * RPT PRODUCTIONS 56892/INTERSCOPE (10/06/16) 96	30. IT'S DARK AND HELLS HOT	30
31	28	22	SARAH McCLACHLAN * ARTISTA 13870 (10/06/17) 96	31. SURFACING	31
32	40	28	GOO GOO MALLS * WARNER BROS. 67613 (11/06/17) 96	32. DIZZY UP THE GIRL	32
33	50	78	BAZ LUHRMANN CAPTAN 1236 (11/06/17) 96	33. SOMETHING FOR EVERYBODY	33
34	36	34	DRGY * WENDY/ATC 56892/INTERSCOPE (10/06/16) 96	34. CANDYSA	34
35	35	13	CREED * JIVE 67613 (11/06/17) 96	35. MY OWN PRISON	35
36	30	24	TYRESIE * RCA 68691 (11/06/17) 96	36. TYRESIE	36
37	52	46	BRANDY * ATLANTIC 68691 (11/06/17) 96	37. NEVER SAY NEVER	37
38	56	51	GEORGE STRAIT RCA 100310 (10/06/16) 96	38. ALWAYS-NEVER THE SAME	38
39	46	29	MONICA * ARTISTA 100311 (10/06/16) 96	39. THE BOY IS MINE	39
40	39	34	R. KELLY * JIVE 67613 (11/06/17) 96	40. R	40
41	42	39	FABIOZ SONY 6207/INTERSCOPE (10/06/16) 96	41. YOU'VE COME A LONG WAY, BABY	41
42	34	28	CHARLOTTE CHURCH SONY CLASSICAL 40957 (10/06/16) 96	42. VOICE OF AN ANGEL	42
43	48	21	112 * S&W BOY 73007/AMERICA (10/06/16) 96	43. TONIGHT	43
44	48	45	ROZ ZOMBIE * GEPHEN 25212/INTERSCOPE (10/06/16) 96	44. HELLBILLY DELUXE	44
45	21	—	SLIK ELECTRA 62234/ATC (10/06/16) 96	45. TONIGHT	45
46	65	79	RICKY MARTIN * SONY 62005 6803 (10/06/16) 96	46. VUELVE	46
47	54	43	VARIOUS ARTISTS * POLYGRAM/UNIVERSAL 614755/UNIVERSAL (10/06/17) 96	47. NOW	47
48	45	41	MARIAH CAREY * COLUMBIA 68647 (11/06/17) 96	48. * 1'S	48
49	59	54	JEWEL * ATLANTIC 68691 (11/06/17) 96	49. SPIRIT	49
50	43	37	LIMP BIZKIT * JIVE 67613 (11/06/17) 96	50. THREE DOLL BILL, Y'LL	50
51	47	32	VARIOUS ARTISTS * GRAMMY NOMINEES 614755/UNIVERSAL (10/06/17) 96	51. 1999 GRAMMY NOMINEES	51
52	72	—	SIMMY HAGAR RCA 13870 (10/06/16) 96	52. REED WOODCOO	52
53	32	—	SOUNDTRACK * NEW LINE 56892/INTERSCOPE (11/06/17) 96	53. FOOLISH	53
VARIOUS ARTISTS * WU-TANG RECORDS PRESENTS...WU-CHRONICLES 25					
54	25	—	THE ROOTS * MCA 11146 (10/06/16) 96	54. THINGS FALL APART	54
55	37	21	COLLECTIVE SOUL * ATLANTIC 6142405 (10/06/16) 96	55. DOSSAGE	55
56	57	57	C-MURDER * W&M 50237/INTERSCOPE (11/06/17) 96	56. BOSSALINE	56
57	33	12	GODSMACK REPUBLIC 53104/UNIVERSAL 61 98 (10/16/96)	57. GODSMACK	57
58	80	83	TRICK DADDY * S&W 61-362 2823/WARLOCK (10/06/16) 96	58. WWW.THUG.COM	58
59	72	42	VARIOUS ARTISTS * ROCKY 68045/ATC (10/06/16) 96	59. ELTON JOHN AND TIM RICE'S AIDA	59
60	51	—	THE WHITEY HOUSTON * ARTISTA 100321 (11/06/17) 96	60. MY LOVE IS YOUR LOVE	60
61	52	57	DAVE MATTHEWS/TIM REYNOLDS * BAMA DISCS 67755/ATC (11/06/17) 96	61. LIVE AT LUTHER COLLEGE	61
62	58	47	JOHN MCLAUGHLIN * UNIVERSAL/IMPULSE 54245/MERCURY (10/06/17) 96	62. ENTER THE DRU	62
63	55	44	NATASHA 201 * LAMARCA/ATC 56724/ATC (10/06/16) 96	63. YOURSELF OR SOMEONE LIKE YOU	63
64	64	109	GARTH BROOKS * S & W 61-362 2823/WARLOCK (10/06/16) 96	64. DOUBLE LIVE	64
65	68	61	MACE PRESENTS HARKER * ALL ATROS TO GO 68032/UNIVERSAL (10/06/17) 96	65. THE MOVEMENT	65
66	51	26	SILK THE SHOCKER * W&M 50237/INTERSCOPE (10/06/17) 96	66. MADE MAN	66
67	63	59	ANDREA BOCELLI * PHILIPS 532027 (10/06/17) 96	67. ROMANZA	67
68	44	53	JOE MCINTYRE * CD 68086 (11/06/17) 96	68. STAY THE SAME	68
69	84	49	VAN MORRISON * POLYGRAM/ATC 56892 (10/06/16) 96	69. BACK ON TOP	69
70	61	42	LENNY KRAVITZ * VIRGIN 68035 (10/06/16) 96	70. GARAGE	70
71	65	47	METALLICA * ELEKTRA 62299/ATC (10/06/16) 96	71. GARAGE INC.	71
72	67	66	STEVE RAY VAUGHAN AND DOUBLE TROUBLE * COLUMBIA 68647 (10/06/17) 96	72. THE REAL DEAL: GREATEST HITS VOLUME 5	72
73	—	—	Usher RAY VAUGHAN AND DOUBLE TROUBLE * COLUMBIA 68647 (10/06/17) 96	73. THE REAL DEAL: GREATEST HITS VOLUME 5	73
74	53	—	THE Usher RAY VAUGHAN AND DOUBLE TROUBLE * COLUMBIA 68647 (10/06/17) 96	74. THE REAL DEAL: GREATEST HITS VOLUME 5	74
75	66	60	53. THE Usher RAY VAUGHAN AND DOUBLE TROUBLE * COLUMBIA 68647 (10/06/17) 96	75. THE REAL DEAL: GREATEST HITS VOLUME 5	75
76	59	67	KIRK FRANKLIN * COMPACT DISC 7017/INTERSCOPE (10/06/17) 96	76. THE NEW JUNGLE PROJECT	76
77	86	74	SELENA * RCA 67613 (11/06/17) 96	77. ALL MY HITS TODOS MIS EXITOS	77
78	79	90	GARAGE * ALMO SODAS/INTERSCOPE (10/06/16) 96	78. VERSION 2.0	78
79	79	70	SHERYL CROW * A&M 54005/INTERSCOPE (10/06/16) 96	79. THE GLOBE SESSIONS	79
80	75	58	BLONDE * BEYOND 70039 (10/06/16) 96	80. NO EXIT	80
81	74	61	JESSE POWELL * S&W 61-362 2823/WARLOCK (10/06/16) 96	81. "BOUT IT	81
82	92	114	KID ROCK * MCA/ARISTA 67613 (11/06/17) 96	82. DEVIL WITHOUT A CAUSE	82
83	78	67	OUTKAST * ATLANTIC 68691 (11/06/17) 96	83. AQUEMINE	83
84	88	45	SOUNDTRACK * COLUMBIA 68647 (10/06/17) 96	84. ARMAGEDDON — THE ALBUM	84
85	90	—	LILA MCCANN AVANTAGE 62355/ATC 67613 (11/06/17) 96	85. SOMETHING IN THE AIR	85
86	NEW	1	SOUNDTRACK * POLYGRAM/ATC 56892 (10/06/16) 96	86. THE P.T.S	86
87	111	97	BARENKED LADIES * REPRISE 68613/INTERSCOPE (10/06/16) 96	87. STUNT	87
88	73	55	FOXY BROWN * VOLANTIERE/ATC 56892/INTERSCOPE (10/06/16) 96	88. CHYNA DOLL	88
89	50	50	SILVER BULLET * EPIC 67613 (11/06/17) 96	89. NOLAN BALLROOM	89
90	100	88	DAVE MATTHEWS BAND * RCA 67613 (11/06/17) 96	90. BEFORE THESE CROWDED STREETS	90
91	38	—	COOL BREEZE * NOLAN/ATC 56892/INTERSCOPE (10/06/16) 96	91. EAST POINTS GREATEST HITS	91
92	83	71	MAAD * WARNER BROS. 67613 (11/06/17) 96	92. RAY OF LIGHT	92
93	118	106	SOUNDTRACK * INTERSCOPE 90141 (10/06/17) 96	93. THE RUGRATS MOVIE	93
94	115	73	VARIOUS ARTISTS * ATLANTIC 6142405 (10/06/17) 96	94. THE ABSOLUTE HITS	94
95	92	98	VARIOUS ARTISTS * COLUMBIA/ATC 56892/INTERSCOPE (10/06/16) 96	95. THE ALL TIME GREATEST MUSIC SONGS	95
96	112	95	KENNY CHESNEY * S&W 61-362 2823/WARLOCK (10/06/16) 96	96. EVERYWHERE WE GO	96
97	103	81	EVERCLEAR * CAPTAL 36002 (10/06/16) 96	97. SO MUCH FOR THE AFTERGLOW	97
98	87	67	VARIOUS ARTISTS * RCA 67613 (11/06/17) 96	98. DI CLUE THE PROFESSIONAL	98
99	77	—	VARIOUS ARTISTS * THE N.W.A. LEGACY VOLUME 1 1988-1996	99. THE N.W.A. LEGACY VOLUME 1 1988-1996	99
100	107	94	FAITH HILL * WARNER BROS. 67613 (11/06/17) 96	100. FAITH	100
101	108	83	NEW REAL RADICALS * RCA 67613 (11/06/17) 96	101. MAYBE YOU'VE BEEN BRAINWASHED TOO	101
102	NEW	1	ROOTLEE * INTERSCOPE 1278 (10/06/17) 96	102. DEATH BEFORE DISHONESTY	102
103	97	77	ALANIS MORISSETTE * POLYGRAM/ATC 56892 (10/06/16) 96	103. SUPPOSED FATHER INFANTUION JUNKIE	103
104	96	79	REDMAN * DEF JAM 50589/INTERSCOPE (10/06/16) 96	104. DOCS DA NAME 2000	104
105	119	7	SIMPXONE NOME THE RICHER * SOUNDTRACK 70307 (10/06/16) 96	105. SIMPXONE NOME THE RICHER	105
106	81	—	AVAILON * SOUNDTRACK 70307 (10/06/16) 96	106. IN A DIFFERENT LIGHT	106

\*Albums with the greatest sales gains this week. ♦Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ♦RIAA certification for net shipment of 1 million units (Platinum). ♦RIAA certification for net shipment of 10 million units (Diamond). †Current Release. ‡Release as previously certified multiple disc set. \*All platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. †Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EC, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ‡Greatest Gainer shows chart's largest unit increase. Pasteroller indicates biggest percentage growth. Heatsseeker Impact shows albums removed from Heatsseekers this week. ♦C indicates past or present Heatsseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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WEEK		LAST WEEK		2 WEEKS ON CHART		WEEKS ON CHART		ARTIST		TITLE		PEAK POSITION	
ARTIST AND MANAGEMENT/STUDIO LABEL SUGGESTED LIST PRICE OR EQUIVALENT FOR CATEGORIES										TITLE			
107	110	72	4	THE CORRS	WALK ON CORNERS: SPECIAL EDITION	72	157	157	154	MARK WILKS • MERCURY (NASHVILLE 00017) (10 9616 788) •	WISH YOU WERE HERE	24	
108	89	103	3	MANHATTEN STEAMROLLER	TALKING MANHATTEN STEAMROLLER MEETS THE MOUSE	89	156	141	123	BONEY JAMES • WARNER (BOSTON 47263) (10 9616 598) •	BOY LEGION	24	
109	102	100	72	CELINE DION	LET'S TALK ABOUT LOVE	3	158	148	120	BETH ORTON • MERCURY (BOSTON/ATLANTA 00019) (10 9616 900) •	CENTRAL RESERVATION	110	
110	104	99	8	EMINEM/D DARRIS, LINA RONDAST, DOLLY PARTON	TRIO II	62	158	147	149	SOUNDTRACK • MERCURY (BOSTON/ATLANTA 00019) (10 9616 788) •	CHIEF AND THE SOUTH PARK ALBUM	16	
111	109	91	30	HOLE	CELEBRITY SKIN	9	157	151	157	MARTINA MCBRIDE • RCA (NASHVILLE 00016) (10 9616 788) •	EVOLUTION	24	
112	99	72	2	PATTY LOVELESS	CLASSICS	99	156	135	130	VARIOUS ARTISTS	THE YEARS 30 TOP GROSSING ARTISTS AND SONGS	10	
113	91	73	6	SOUNDTRACK	CRUEL INTENTIONS	10	(160)	176	163	VARIOUS ARTISTS	THE YEARS 30 TOP GROSSING ARTISTS AND SONGS	10	
(114)	126	121	24	VARIOUS ARTISTS	WOW: 1999: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	51	151	146	125	TRACY BYRD	CHIEF AND THE SOUTH PARK ALBUM	16	
115	114	85	16	MYSTIKAL	GHETTO FABULOUS	9	162	135	9	MYA	MYA	29	
116	117	109	25	CAKE	PROLONGING THE MAGIC	33	163	160	129	CASSANDRA WILSON	TRAVELING MILES	160	
117	94	94	6	THE CHIEFTAINS	TEARS OF STONE	56	164	163	180	MARILYN MANSON	MECHANICAL ANIMALS	1	
(118)	126	133	55	JO DEE MESSINA	TIME ALRIGHT	61	(165)	RE-ENTRY	24	POINT OF GRACE	STEADY ON	24	
119	116	86	4	CHER	IF I COULD TURN BACK TIME - CHER'S GREATEST HITS	51	157	170	149	SOUNDTRACK	THE WEDDING SINGER	5	
120	80	—	2	BLUR	THUGGED OUT	13	167	132	139	YOUNG MUTH	THUGGED OUT THE ALBUQUERQUE	40	
121	116	—	7	VARIOUS ARTISTS	BET - BEST OF PLANET GROOVE	121	(168)	RE-ENTRY	16	VARIOUS ARTISTS	SONGS 4 LIFE - FEEL THE POWER!	116	
122	138	112	30	THIRD EYE BLIND	THIRD EYE BLIND	25	170	142	133	SPICE GIRLS	SPICEWORLD	3	
(123)	161	150	6	LTJ KAT	A PLACE IN THE SUN	123	171	159	139	DJ QUINN	RHYTHM AL-ISM	63	
(124)	138	121	43	EVE 6	EVE 6	3	172	130	93	JEFF BUCKLEY	WHOLE EYES!	9	
125	125	52	22	SOUNDTRACK	TOUCHED BY AN ANGEL	16	173	162	137	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS - VOLUME 2	46	
126	113	87	30	METHOD MAN	TICAL: 2000 JUDGEMENT DAY	20	174	163	160	SAVY BROWN	DRIVE ME WILD	99	
127	85	35	2	BLACK MOON	WAR ZONE	35	175	158	141	POPE JOHN PAUL II	ABBA PATER	12	
128	105	111	38	BEASTIE BOYS	ONE HONEY NASTY	1	176	158	141	POPE JOHN PAUL II	ABBA PATER	12	
129	105	84	28	BLAZE GEEES	ONE HONEY NASTY	72	177	158	141	POPE JOHN PAUL II	ABBA PATER	12	
130	122	97	8	VARIOUS ARTISTS	1999 GRAMMY RAP NOMINEES	54	178	RE-ENTRY	8	QUINCY JONES	FROM Q WITH LOVE	72	
131	124	104	29	SOUNDTRACK	RUSH HOUR	5	179	183	—	2	CARMAN	PASSION FOR PRAISE VOLUME ONE	119
132	137	110	12	SOUNDTRACK	VARISITY BLUES	19	180	177	158	VARIOUS ARTISTS	MONSTERS OF ROCK	112	
(133)	153	136	20	DC TALK	SUPERNATURAL	4	181	144	115	8	SOUNDTRACK	MESSAGE IN A BOTTLE	39
134	98	63	4	DA SOUNDTRACK	THE CORRUPTOR	4	(182)	RE-ENTRY	24	SOUNDTRACK	MULAN	24	
(135)	154	134	35	EAGLE EYE CHERY	DESIRELESS	45	(183)	RE-ENTRY	5	THE SUPERTONES	CHASE THE SUE	184	
136	130	101	23	FAITH EVANS	KEEP THE FAITH	6	(184)	NEW	1	SOUNDTRACK	THE SQUAD	184	
(137)	NEW	1	1	SOUNDTRACK	ONE HONEY NASTY	72	185	147	124	5	SOUNDTRACK	THE OTHER SISTER	109
138	131	102	21	UZ	THE BEST OF 1980-1990	45	186	187	168	34	KELLY PRICE	SOUL OF A WOMAN	14
139	127	112	22	TOTAL	KIMA, KEISHA & PAM	20	187	178	157	66	SOUNDTRACK	HOPE FOLKS	147
(140)	161	140	32	VARIOUS ARTISTS	ESPEN PRESENTS: JOCK JAM VOL. 20	20	188	185	154	5	LESLY BROWN	PRINCESSES NU-BENUES	155
141	136	118	26	PHIL COLLINS	...HITS	18	189	179	152	19	ELVIS PRESLEY	SUAVEMENTAL	147
142	155	147	16	TIM MCCORMAN	EVERYWHERE	2	190	182	174	47	JOHN McLELLAN/PAT MERCURY	THE BEST THAT I COULD DO 1978-1988	3
143	152	142	18	SAVAGE GARDEN	SAVAGE GARDEN	3	191	194	181	71	METALLICA	RELOAD	11
144	139	119	20	JIM BRICKMAN	DESTINY	42	(192)	RE-ENTRY	24	SOUNDTRACK	THE WEDDING SINGER VOLUME 2	22	
145	141	122	25	SHAWN MULLINS	SOUL'S CORE	54	193	184	153	28	JONNY LANG	WANDER THIS WORLD	28
146	148	132	27	DEBORAH COX	ONE WISH	72	194	190	161	13	SARA EVANS	NO PLACE THAT FAR	116
147	121	82	4	SHANICE	SHANICE	56	195	171	145	21	GEORGE MICHAEL	THE BEST OF GEORGE MICHAEL	34
(148)	166	172	20	SOUNDTRACK	THE PRINCE OF EGYPT	25	196	156	134	6	LOS TRO	NUESTRO AMOR	156
149	145	120	5	TEAR DA CLUB THUGS OF TRANCE & MAFIA	CRAYONALAZARD	18	197	168	136	5	JOHN TESH	ONE WORLD	121
150	143	123	6	THE TEMPTATIONS	PHOENIX RISING	44	198	196	171	32	ALABAMA	THE RECORDS: 41 NUMBER ONE HITS	13
(151)	NEW	1	1	VARIOUS ARTISTS	LOVE SENSATION BODY + SOUL 2 SENSUAL GROOVES	151	(199)	RE-ENTRY	21	JIMI HENDRIX	THE BEST OF JIMI HENDRIX	133	
152	156	107	51	ANDREA BOCCELLI	ARIA - THE ORIGINAL ALBUM	152	200	191	7	SOUNDTRACK	THE WATERBURY	10	

#### TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

**THE CORRS THE CORRS THE CORRS THE CORRS THE CORRS THE CORRS**

- April 13, 8:00pm
- April 19, 8:30pm
- April 22, 3:00pm
- April 23, 7:00pm

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## ROCK PIONEER JESSE STONE, 97, DIES

(Continued from page 8)

and Jesse was a master at that," Wedler says.

Wedler believes that Stone, who was inducted into the Rhythm & Blues Hall of Fame in 1992, has been properly recognized for all the contributions he made to music.

"He has not gotten his props," Wedler says, noting efforts to also have him recognized at the Rock and Rollers' Hall of Fame, among other industry groups. Stone's vast catalog of tunes includes "Smack Dab In The Middle," the signature song of jazz guitarist Sonny Williams, who passed away last month.

Wedler describes Stone as a true innovator who first revealed his brilliance in the Jazz Age. Stone was a contemporary of Jelly Roll Morton, notes Wedler, and while Morton is credited with being the first to arrange for sections in jazz, Stone was doing similar things in that era for instance, expanding the band to include three trumpets and two trombones, rather than just one trumpet and one trombone.

Stone was born Nov. 16, 1901, in Atchison, Kan. He got his start in show business as a pianist, singer, and leading a dog act in his family's minstrel show, which traveled as far afield as Canada. In the '20s, he formed a band that included saxophone legend Coleman Hawkins. Stone's band was one of the first to perform live on the radio.

Stone established himself as a pianist and arranger in Kansas City, Mo., and the late 1930s, he recorded, according to his daughter and George E. Lee and his own band, Jesse Stone & His Blue Serenaders. "Stone's early work can be heard on 'The Rhythm of the City,' a compilation released by Columbia/Legacy in 1996.

Stone was working in the Midwest when Duke Ellington discovered him and gave him a booking at the Cotton Club in New York's Harlem. That led to a job at the Apollo Theatre, where Stone did everything from composing and arranging to writing jokes. During the '30s, Stone also worked with Duke Ellington and was encouraged in Chick Webb's band. Stone entertained Jordan to strike out on his own.

Stone's "Coke Slow," originally a minstrel hit for Atlantic artist Frank Culley, became a much bigger hit for Jordan. Stone himself can be heard performing the song on the 1996 *Best Family Release* "Jesse Stone & His Blue Serenaders." The album, a compilation of recordings he made for RCA Victor in the '40s and '50s. For the most part, however, Stone chose to work behind the scenes.

Although Stone was supposedly retired in 1964 when he moved to Winter Springs, Fla., near Orlando, for many years he continued to play keyboard for his sister, pianist Evelyn McGee Stone, who is 20 years his junior. Just weeks before his death, he made special appearances at her concerts, singing "Shake, Rattle and Roll."

He never stopped writing songs; he contributed five new tunes to McGee Stone's 1998 album, "Jump Back," released on her own label.

Los Angeles producer, songwriter, and musician producer Michael Ant-

ony Perna, a protégé of Stone's, produced "Jump Back," with Stone serving as executive producer.

Stone played an important role in recording the album, coming up with many ideas. Perna says. He recalls that one day in the studio, he woke Stone up from a nap because the drummer was having trouble finding the right groove. Stone went over, showed the drummer what he wanted—a beat played with a stick in one hand and a brush in the other—and promptly returned to his nap.

"I was sitting there and the drummer exclaimed, 'He just woke up, came in here, invented a new drum beat, and went back to sleep!'"

Perna recalls Stone as a great friend, as well as a mentor. When Stone first took him under his wing, he was just 18 and Stone was 80, but Perna says spending time with Stone "was like hanging out with a

buddy."

"Jesse was a master and a teacher," says Atlantic Group co-chairman/CEO Ahmet Ertegun, who was among those who arranged for Stone at a funeral service held April 7 at Saint Peter's Church in Manhattan. "From the beginning, Jesse impressed me with his incredible facility in music. Even more impressive were his very original lyrics."

Yet beyond his musical talent, it was Stone's personal integrity that his friends and family valued. "He was above all a gentleman, and a gentle man," says Ertegun. "He was an elegant man of great dignity. He was a great friend."

Stone is survived by his wife; two daughters, Trileta Blanchard and Nancy Bolin; a son, Dennis F. Neal; five grandchildren; and five great-grandchildren.

## EDEL PLANS GLOBAL LAUNCH FOR JADE ELL

(Continued from page 9)

ers say it's all hooks.

"The U.S. label has just shipped 12 copies of the album, and it's atmospheric, full of textures and contrasts," says Jade.Ell.

Songwriter/author Terry Cox, who contributed backing vocals on the album, wrote a book on the subject of songwriting. "Jade's sound, the songs, and the production are all so fresh in the combination of so many different elements within each song," he writes. "There is not one hook in any of the songs—the entire songs themselves are hooks."

Despite some critical praise, sales of the album have yet to ignite. "We've sold some units, and there's been a few orders," he says. "Before the release, but I feel a say that up until now the album has not taken off commercially," says Micky Markstrom at Unleash-besides Rattle-Burnham Music.

The album has sold 2,000 copies to date in Sweden, but edel Sweden product manager Anna Jandier believes a promotional blitz will spur them to sell more.

During the Easter holidays in early April, Jade.Ell played a show for homeless people in the city of Malmö. On April 21 and 22, she will record a video for "Got To Let You Go" in Denmark. In early May, a promotional trip to Germany will follow, and, if her music generates enough interest, the label will consider an American promotional trip, Jandier says.

Rachel Mintz, director of marketing at Edel America Records, says that the U.S. label is planning a stunt—ask a video for "Got To Let You Go" in Denmark. In early May, a promotional trip to Germany will follow, and, if her music generates enough interest, the label will consider an American promotional trip, Jandier says.

"We are hoping to lead with success overseas," Mintz says. "We want to see the album on the success that she has over there."

Originally slated for an April release in the U.S., the set has now been moved to summer. "We didn't think it was the right time to launch in the U.S. was in her best interest," Mintz says. "We decided to first work it at the club and mix-show level to build a base. We want to work it in an Everything But The Girl kind of way. We want to really set it

up and give it a long lead time."

The U.S. label has just shipped 12 copies to clubs of the DJ Strobe remix of "Got To Let You Go," dance, says top 40, rhythmic top 40, and triple-A stations are next on the list.

"She is a worldwide priority for edel," Mintz says. "This kind of music just catches on quicker in the European countries. For us to take it to the U.S. isn't a bad sign. It is for her good. She is completely new in the U.S., and we have to build a fan base first, or the album might just get lost in the pile of CDs retailers are asked to carry or programmers are asked to play."

## DIVORCE BACKGROUND

The 30-year-old, Edell grew up an orphan in the small Swedish town of Lene. During her childhood she moved from family to family until, at 5, she found the one she now regards as her own. She started writing both songs and poems early on. After that, she wrote a book, "The Love of U.S. and the U.K. before returning to her native Sweden, where she eventually landed the record deal with edel. She has never played in bands, but for a while she played piano bars to make a living.

Both Edlofson and Jade.Ell have signed publishing deals with BMG Music Publishing Scandinavia, but originally in terms of songwriting, the two didn't have much in common.

"I had always written songs by myself, and I have to confess that, at first, I didn't relate to Jerry's songs at all," says Jade.Ell. "They were too slick, too spineless. It wasn't until I heard songs that he had done with other artists that I saw the potential in him. My songs tend to be darker and more intense, but I'm great at providing the structure and melody and a commercial quality. It seems that my own vision becomes clearer when I collaborate with other people."

And Edlofson, still Jade's album is very "me" as well. Jade's playfulness and imagination triggers me."

Assistance in preparing this story was provided by Carrie Bell in Los Angeles.

## BETWEEN THE BUETS

by Geoff Mayfield

**HOPPIN' DOWN THE BUNNY TRAIL:** A music merchant need not hop to declare that Easter is enjoyed a happy Easter, as the long holiday weekend delivered its annual hop in consumer traffic. When all the eggs were counted, teen queen Britney Spears not only held the top of The Billboard 200 but handsomely paid her lead. A gain of 105,000 units over prior-week sales, an improvement of 62.5%, shows Spears' momentum. The album, which is the 27th in her discography, the largest sum, by far, for the three weeks she has been at No. 1 and brings in her fourth Greatest Gainer award. This is the first album to log six chart-topping weeks on The Billboard 200 since the soundtrack from "Titanic" held the crown for 16 weeks during the first half of 1998.

Aside from the natural lift brought on by the increased consumer traffic, benefits from being on, in the prophetic words of Dr. Hook, "the cover of the Rolling Stone."

Spears is not the only youth-driven act to prosper from the big shopping weekend, as 'N Sync (12-9, a 68.5% gain), Backstreet Boys (29-23, a 51% gain), and Joey McIntyre (84-69, a 39% gain) join the Easter parade.

Filling those Easter baskets also works well for TLC, which sees a 28% gain, the first sales increase in the five weeks since "Fanmail" debuted at No. 1. Even in a week when it's not "No Scrubs" single moves 205,000 copies, the holiday-weekend spurt pushes the TLC album up one notch, 3-2 (107,500).

With volume gains on all of Billboard's published sales charts, we have hiked our bullet criteria accordingly.

**BIGGER THAN EVER:** Regular readers of this column are aware that Luciano Bocelli, with his awareness built largely through TV exposure, has scored significant chart accomplishments in the past 12 months. His "Romanza," which has spent 51 nonconsecutive weeks at No. 1 on Top World Music Albums, hasn't ranked lower than No. 2 on that chart since Billboard's unpublished week at the end of 1997. "Romanza" has also logged 70 weeks on The Billboard 200—all but two of those weeks in the top half of the chart. His "Aria—The Opera Album," which has been No. 1 on Top Classical Albums for all but eight of the 52 weeks it has spent on that list, has registered 51 consecutive weeks on The Billboard 200.

As impressive as those achievements have been, they pale by comparison to the opening week of Bocelli's new album, "Sogno," which broke The Billboard 200's Hot Shot Debut. With 149,000 units, the set bows at No. 4—31 positions higher than his previous career peak. He also holds the distinction of having simultaneous No. 1 and No. 2 placements on both Top Classical Albums and this issue's unpublished Top World Music Albums list, the first artist to accomplish such a monopoly. All of this makes for a grand debutante ball for the fledgling Universal Classics Group, the division that Universal Music Group has fashioned from the acquired PolyGram Classics & Jazz unit.

Bocelli's U.S. fan base grew early last year as a PBS special made the singer's name plain, and his albums blossomed when his voice was featured as the soundtrack for TV ads trumpeting the grand opening of the Bellagio hotel/resort in Las Vegas. His appearance on Celine Dion's Christmas special, which aired Thanksgiving week, delivered more sales spikes. His albums also blossomed when he and Dion performed "The Prayer" at the Grammy Awards in February and at the Oscars a few weeks ago. Like "These Are Special Times," the Dion Christmas set that saw out-of-season re-entries following the awards show performances, Bocelli's new set includes "The Prayer."

Universal Classics is working to keep Bocelli in the upper reaches of the big charts, with a April 8 stop on "Late Show With David Letterman" and a Tuesday (13) visit to "The Tonight Show With Jay Leno." Also raising his profile is a six-city North American tour, which starts Sunday (11) in Phoenix, a swing that will also take him to Los Angeles; Anaheim, Calif.; San Diego; Seattle; and Portland, Ore.

**WATCH WHAT HAPPENS:** Just as Disney Channel concert specials were tonic for albums by 'N Sync, Cleopatra, and Vanessa-Mae, a current Disney program is lifting Irish import B\*Witched and the U.K. boy group Five. Sales on the former's album more than double, good for an 18-12 jump (108,000), while continued growth on the latter's "Let's Dance" pushes it into the top 10 of The Billboard 200 (161,000).

The cable special is also the fuel that propelled Five to Heatseekers Impact status following a 36-week run on Heatseekers (see story, page 9). This week, sales on the album more than tripled, earning the personal music award as it rose 95-27. Artists reports phenomenal moves at retail outlets, including Sam's Club, Wal-Mart, Buy, Trans World Entertainment, and Camelot Music stores; tripled for the Museland Group; and doubled at Target. It also exploded at mass-merchant locations racked by Handlen.com and Anderson Merchandisers.





# Billboard

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Billboard Picks Eugster As Video Person Of The Year

Jack Eugster, who guides the giant Musicland chain, has been named Video Person of the Year by Billboard. Eugster, who is chairman, president, and CEO of Musicland Stores Corp., will be honored by Billboard at the Video Software Dealers Assn. convention in July.

Eugster, who has been with Musicland since June of 1980, is on the board of directors for several corporations including Dan-



mark, Inc.; Donaldson Co., Inc.; Jostens, Inc.; MidAmerican Energy Holding Company; and ShopKo Stores, Inc. He has also served on the board of the Country Music Association and still serves on NARM's board.

Eugster received the 1986 Human Relations Award for Music and Video Division of the Anti-Defamation League and was inducted into the Video Hall of Fame in 1988.

## Stars Join Latin Awards Lineup

Many of the world's top Latin performers have joined the lineup for Billboard's ninth annual Latin Music Awards show, to be held April 22 in Miami Beach. The show will be hosted by Daley Fuentes and Paul Rodriguez.

Among the stars expected to appear are El Reencuentro, Pepe Aguilar, Juan Luis Guerra, Shakira, Carlos Ponce, Gloria Estefan, Emilio Estefan, Kiki Santander, Vico C, Tito Puente, Tito Puente



Jr., Celia Cruz, Christian de la Fuente, Carmen Electra, and Jael Velazquez. In addition, Rocio Durecal, Flaco Jimenez, and Olga Tanon will receive special awards from Billboard.

The Awards will be televised for the first time by Telemundo from 7-9 p.m. on May 16. The show is the closing event of the Billboard International Latin Music Conference & Awards. For more information, call 212-536-5002.

## PERSONNEL DIRECTIONS

The Billboard Hot 100, one of Billboard's benchmark charts, gets a new shepherd, as New York-based Silvio Pietrolungo assumes supervision of the chart. In addition to becoming manager of the Hot 100 and Billboard's recently added Top 40 Tracks list, his responsibilities as charts administrator for Airplay



charts have been expanded to include oversight of charts in Top 40 Airplay Monitor. A 10-year stalwart of the Billboard/Airplay Monitor charts department, Pietrolungo was promoted to his Airplay Monitor post from Billboard senior manager/retail charts and archive research in January. The graduate of Fordham University began his Billboard career as an intern in the charts department. He quickly rose from charts surveyor to

assume responsibility the preparation and sale of charts research. "Silvio was a key member of the team that helped us reshape the Hot 100 last year," says Geoff Mayfield, Billboard director of charts. "He was a fan of the chart long before he began to work for Billboard. We will be well served by his enthusiasm for the Hot 100, by the historical perspective he holds for the chart, and his first-hand knowledge of what makes the new methodology tick."

"In the short time that we've had Silvio as part of the Monitor staff, he's been instrumental in all areas of Monitor's chart effort," says Jon Guynn, Airplay Monitor publisher. "Silvio spearheaded the magazine's latest redesign and provided the research for a major panel analysis for Country Airplay Monitor."

Billboard International Latin Music Conference & Awards  
Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit  
Sheraton Colony Square • Atlanta • July 14-16, 1999  
Billboard/Airplay Monitor Radio Seminar & Awards  
Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards  
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999  
For more information, contact Michele Jacaranda Quigley at 212-536-5002

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## Ricky Goes Crazy; Kenny Drops In

LOOK FOR THE C2 label to have its second top 10 hit in short order, as Ricky Martin earns Hot Shot Debut honors on The Billboard Hot 100 with his crossover song "Livin' La Vida Loca." If there was ever a song that you knew was a hit the first time you heard it, this is it. "Loca" enters the chart at No. 54, instantly becoming the highest-ranked of Martin's three chart entries. His chart debut was "Maria," an international smash that had to settle for a No. 88 peak in the U.S. in October 1996. Two years later, the soccer-themed "The Cup Of Life" kicked its way to No. 60. Look for "Livin' La Vida Loca" to go crazy on the Hot 100, becoming C2's second top 10 hit, following Jody McIntyre's "Stay The Same," which holds at No. 10 for a second week.

And Martin isn't the only artist with a successful single with the word "life" in the title in another language. Ireland's B\*Witched solidifies its U.S. presence with "C'est La Vie," which bolts 16-19 on the Hot 100. The group has a lot to live up to: In the U.K., B\*Witched has had all four of its singles reach the No. 1 spot on the singles chart. In the history of this chart, only Spice Girls have done better, with six.

HE JUST DROPPED IN: Kenny Chesney may be No. 1 on Hot Country Singles & Tracks for a fourth week with "How Farver From USA," but neither Kenny is also making news on this chart. Entering at No. 45 is "The Greatest" (Drematechery) by Kenny Rogers. The debut of the single comes just three months shy of Rogers' 30th anniversary on the country chart. Although his group First Edition formed in 1967, it didn't make its low on the country survey until July 1983, when

"Ruby, Don't Take Your Love To Town" debuted.

Outside of a Christmas song in 1996, "The Greatest" marks Rogers' first time back on the country chart since "If You Want To Find Love" peaked at No. 11 in February 1992.

PAINTNERS: Just as Celine Dion's "These Are Special Times" disappears from The Billboard 200, falling off the chart after re-entering at No. 174 last issue, her duet partner Andrea Bocelli makes an impressive debut at No. 4 with "Sogno" (Polydor) (see Between the Bullets, page 96). That keeps their collaboration "The Prayer" on the album chart. On the Adult Contemporary chart, "The Prayer" increases in airplay

but is pushed back one position to No. 23, with a backward bullet.

SILVER ANNIVERSARY: Abba marks the 25th anniversary of its Eurovision Song Contest win with "Waterloo" in April 1974 with a top 10 single and album in the U.K. The single is not actually by Abba; it's a medley of four Abba songs titled "Thank Abba For The Music." The Epic single features Steps, Tina Cousins, Cleopatra, B\*Witched, and Billie and is a studio version of the song these artists performed on the Brit Awards in February.

Meanwhile, "Abba Gold" rebounds to No. 8 in its 217th week on the U.K. album chart. The greatest-hits collection continues to sell more than a million copies each year and should go even higher given the hoopla surrounding the West End opening of the musical "Mamma Mia!," featuring Abba songs, on April 6.



by Fred Bronson



## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1999	1998		1999	1998
TOTAL	186,205,000	188,658,000 (UP 1.3%)	CD	123,563,000	138,611,000 (UP 12.2%)
ALBUMS	154,606,000	165,605,000 (UP 7.1%)	CASSETTE	30,680,000	26,599,000 (DN 13.3%)
SINGLES	31,599,000	23,053,000 (DN 27.1%)	OTHER	363,000	395,000 (UP 8.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,666,000	14,312,000	2,354,000
LAST WEEK	LAST WEEK	LAST WEEK
14,497,000	12,442,000	2,055,000
CHANGE	CHANGE	CHANGE
UP 15%	UP 15%	UP 14.5%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1998
14,321,000	11,539,000	2,782,000
CHANGE	CHANGE	CHANGE
UP 16.4%	UP 24%	DOWN 15.4%

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION					
	1999	1998		1999	1998
NORTHEAST	1,857,000	1,509,000 (DN 8.9%)	SOUTH ATLANTIC	5,989,000	5,357,000 (DN 10.6%)
MIDDLE ATLANTIC	4,105,000	3,807,000 (DN 12.1%)	SOUTH CENTRAL	6,100,000	5,505,000 (DN 9.8%)
E. NORTH CENTRAL	5,068,000	4,237,000 (DN 16.4%)	MOUNTAIN	1,816,000	1,532,000 (DN 15.6%)
W. NORTH CENTRAL	1,933,000	1,577,000 (DN 18.4%)	PACIFIC	4,013,000	3,275,000 (DN 18.4%)

ROUNDED FIGURES

FOR WEEK ENDING 4/10/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Source: Nielsen SoundScan

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ADVERTISING OPPORTUNITIES

## NASHVILLE MUSIC PUBLISHING

This year's coverage includes key publishers' views on the state of the industry including the impact of label consolidation. Also examined is the growing soundtrack market and a guide to what songwriters should look for in a publisher.

Don't miss your chance to be part of this special.

**Contact:**  
Amy Bennet 615.321.4297

**ISSUE DATE: MAY 15**  
**AD CLOSE: APR 20**

### MIAMI

Billboard turns the heat on with a focus on this city of fun, sun and music. From the people travelling to make videos and records to the Miami sound itself, this special will cover talent, clubs, studios, labels, publishers, retailers, radio and more. This is a great opportunity to reach the Miami music industry and the business it attracts.

**ISSUE DATE: MAY 15**  
**AD CLOSE: APR 20**

Hollie Adams 615.321.4287  
Marcia Olival 305.864.7578

### INDIES/AFIM

Coinciding with the AFIM conference, Billboard's annual Indie spotlight appears in the May 22 issue. Coverage includes a complete recap of the top Indie albums, labels and distributors, a look at the changes and opportunities for Indie distributors and a focus on the growing online market and the UK indie scene.

**ISSUE DATE: MAY 22**  
**AD CLOSE: APR 27**

Gina Baker  
323.525.2302

### ASIA PACIFIC QUARTERLY II

Coinciding with the Billboard and MTV Asian Music conference, this spotlight focuses on the pros and cons of incorporating artists' pop songs in advertising campaigns and the use of the Internet to promote, market and sell music online. Here's your chance to reach the industry decision makers in this marketplace.

**ISSUE DATE: MAY 22**  
**AD CLOSE: APR 27**

Linda Matich 612.9440.7777  
Gene Smith 212.536.5001

## UPCOMING SPECIALS

VALLEY MEDIA 20<sup>TH</sup> ANNIV. - Issue Date: May 29 • Ad Close: May 4

HAWAII - Issue Date: May 29 • Ad Close: May 4

RAP/HIP HOP I - Issue Date: June 5 • Ad Close: May 11

HARD MUSIC/METAL - Issue Date: June 5 • Ad Close: May 11

DISC REPLICATION - Issue Date: June 12 • Ad Close: May 18

SONGWRITERS HALL OF FAME 30<sup>TH</sup> ANNIV. - Issue Date: June 12 • Ad Close: May 18

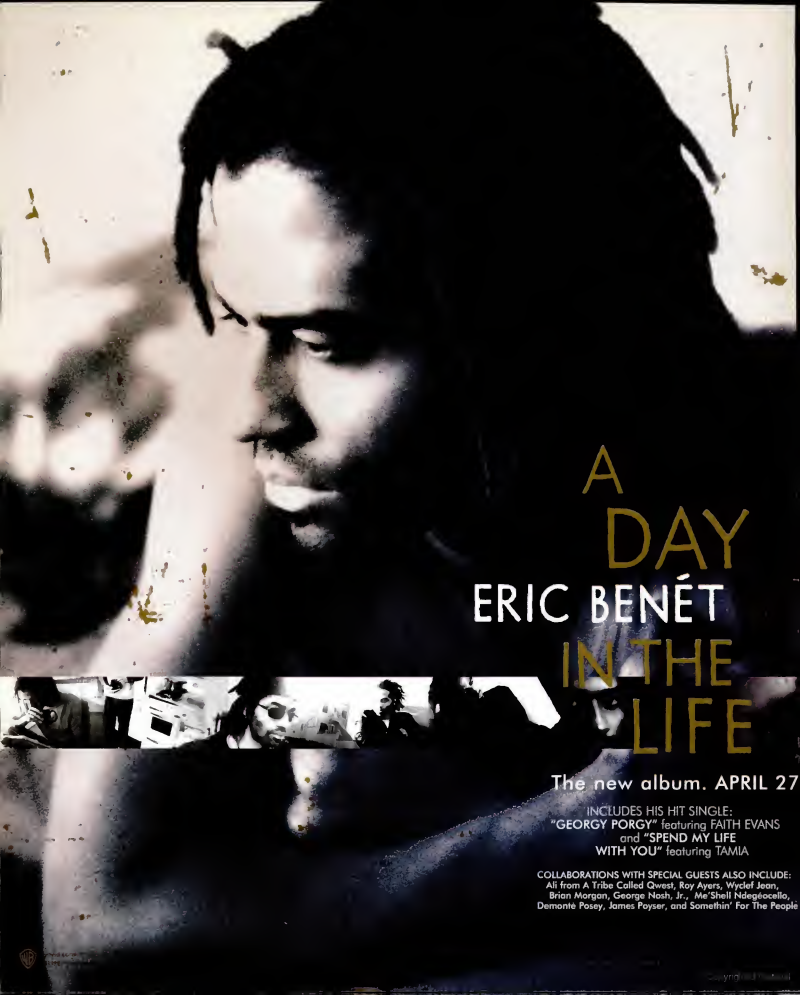
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